Theta Colony of Kappa Kappa Psi, Honorary Band Fraternity

Oregon State University
Corvallis, OR
Petition for a Charter in Oregon

PETITION FOR A CHARTER

We, the undersigned, students in good standing and members in good standing of the Oregon State University Band Program, having complied with all requirements known to us as a colony organization, and having attached hereto the history of our band, our Alma Mater, our local society and other data required, do hereby petition Kappa Kappa Psi National Honorary Fraternity for members of the College Band, to grant to us and to our successors a charter for a Chapter in the Fraternity at this institution.

Should this petition be granted, we agree to support the Constitution, all rules, regulations, customs, and traditions of Kappa Kappa Psi, to perform its rituals, to exercise our responsibilities in the government and support of the Fraternity as such, and under its laws, to govern ourselves as an active chapter in harmony and good fellowship; so that we and our successors shall continue to work for the best interests and advancement of the Fraternity wherever and whenever we may. It is understood that nothing in this pledge shall in any way conflict with our political or religious scruples, or our duties and obligations to our country, our college, our family, our God or ourselves.

In testimony whereof, we have hereto set our hand this eleventh day of June, Two thousand and eight.

Gardner, Sara

Genrty, Erin

Hansen, Branden

Hunter, Sean

Ilg, Megan

Jeffries, Naomi

Paul, Amanda

Quinn, Kelsey

Rysko, Tania

Vogt, Matthew

Webster, Nicholas

Wilson, Nicole

Dr. Brad Townsend
(Colony Sponsor)

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Complete History of OSU

1840 – 1900

The history of Oregon State University dates back to 1845 when the area where Corvallis stands now was first settled by Joseph C. Avery, a Pioneer traveling across the Nation on the Oregon Trail. Four years later, in 1848, Oregon became a territory of the United States on August 14. It is interesting to note that Abraham Lincoln, fifteenth President of the United States, was asked to be governor of the Territory of Oregon at this time.

On September 9, 1850 the town adopted the name Marysville. In 1851 the Oregon territorial legislature passed an act to locate and establish a territorial university in Marysville. At this point in time the Oregon Territory extended from north into Canada, south into California, and from the Pacific Ocean to the Rocky Mountains. The name of the town was changed to Corvallis, which means "heart of the valley," on December 20, 1853. The first community school in the area, Corvallis Academy, was established in 1856. At first this school, which changed its name to Corvallis College in 1858, taught coeducational classes at the primary and preparatory levels in Baptist Church in town. College level classes would not be taught until 1865. A two-story building was finally completed for the college in 1859. That same year Oregon became the 33rd state in the union on February 14th.

In 1860 trouble occurred for the college. Due to financial difficulty, the college had to be sold at a sheriff's auction. The college was purchased Reverend Orceneth Fisher, a Methodist Episcopal Church, South, pastor. The college reopened in November of that year. In January of the following year the college was sold to a Board of Trustees, each a member of the same church as Reverend Fisher.

Official ownership and control of Corvallis College by the Columbia Conference of the Methodist Episcopal Church, South happened in 1865. The same year a Collegiate Department was added to the current Primary and Preparatory Departments. The Head of this Department, William A. Finley, was later to be considered the first President of the university. The four-year, collegiate-level, liberal arts curriculum of the new department required students to take three years of Latin, three years of Greek, three years of Mathematics, and a fourth, senior year that emphasized ethics, morals, and religious training. The first annual catalog for the college was published the following year. However, the first collegiate standing students, four in all, did not enroll until 1867. Total enrollment for the college was 126 students.

The year 1868 was a very busy year in Oregon State University's history. The First Morrill Act, a land grant established four years earlier, offered every state grants of public land to help support colleges of agriculture and mechanic arts. Because of this act, Corvallis College was reincorporated as a degree-granting literary institution of higher education. On October 27, 1868 Corvallis College became the first institution of higher education in Oregon to be state supported. The Oregon Legislation Assembly designated

and adopted the college as the Agricultural College of the State of Oregon. The University of Illinois at Urbana and the University of California at Berkeley were the only other institutions to be designated land grant colleges in 1868.

Corvallis College was given the authority to grant three degrees: Bachelor of Arts, Bachelor of Science, and Masters of Arts. In 1869 the Board of Trustees appointed a committee to prepare a course of study in agriculture and the mechanic arts. The current college curricula already included the Classical Course and the Scientific Course. This complied with the Oregon Legislative Assembly's statement that "all students sent under the provision of this Charter Act shall be instructed in all arts, sciences, and other studies in accordance with the requirements of the Act of Congress."

In 1870, when Corvallis College was officially accepted as the State of Oregon's agricultural college, twenty-five students from eleven different Oregon counties were enrolled. All eleven students were appointed by state senators to obtain a higher education, with tuition paid by the state. The first class of three students, Alice Biddle, J.K.P. Currin, and Robert M. Veatch, graduated with Bachelor of Science degrees this year as well. These were the first degrees granted in the western United States by a state-assisted college or university. In 1872, the name of the college was changed to Corvallis State Agricultural College.

In 1873, the college published its first agricultural research bulletin. The topics discussed were 'white soil' with suggested treatment and an analysis of 'marl' from the Yaquina Bay district. This was the first scientific study made by the college in the field of agriculture. Three years later the College's first Master of Arts degree was conferred upon Franklin Cauthorn and the Oregon Legislative Assembly appropriated $1,000 as the first legislative support for the college library to purchase books. The college was known as either State Agricultural College or its original name, Corvallis College.

The name of the college was very unstable during the 1880s. In 1881 it was known as Corvallis Agricultural College. The following year it was known as Corvallis College and Oregon State Agricultural College. In 1883 the name was listed by the Budgeting and Finance Committee as the Oregon State Agricultural College. In 1885 the President's letterhead read State Agricultural College of Oregon while other documents called the institution Corvallis College and Oregon Agricultural College. However, after 1886, the name Corvallis College was not used again. The name of the college was debated until 1890 when it was officially recognized as Oregon Agricultural College (OAC).

The Department of Agriculture was finally established in 1883, the first in the Pacific Northwest. An 1880 graduate of the college, Edgar Grimm, became the first Professor of Agriculture. The year 1883 also marked the first intercollegiate athletic event of the college: a baseball game played again Monmouth Christian College in Monmouth. The passage of Senate Bill 135 in 1885, which stated that 'students are to be selected by the county school superintendents on the recommendations of state senators and representatives," prompted the State of Oregon to assume complete control of the college.

In 1887 the Federal Hatch Act was approved on March 2nd. This Act provided for an establishment of agricultural experiment stations. Research activities began the following year and were watched over by Edgar Grimm. The first bulletin of the Oregon Agricultural Experiment Station included research developed into advice and information for farmers, orchardists, stockraisers, and poultrymen. The cornerstone for the three-story brick building that was to become Benton Hall, the current music building, was laid on College Hill on August 17, 1887.

In 1889 the entire campus was moved to the new campus. The first classes were held in the new Administration Building. Alpha Hall, the first dormitory, and Mechanical Hall were constructed in 1889. A Department of Engineering was created, with Grant Adelbert Covell as the first professor of Engineering. Also in 1889 Margaret Comstock Snell was appointed the first professor of Household Economy and Hygiene. This department and position was the first of its kind in the Far West and the college was the fourth land grant institution in the country to introduce home economics. Because of the additional departments, the Board of Regents instituted five new, or reorganized, degree programs: a three-year bachelor's degree in Agriculture, a three-year bachelor's degree in Home Economics, a four-year bachelor's degree in Mechanical Engineering, a four-year bachelor's degree in Letters, and a four-year bachelor's degree in Science.

The Second Morrill Act was passed by Congress the following year. This Act granted funds to those states with land grant colleges, though no part of the funds could be used for buildings. That same year the college became a national leader in gender equality by being one of three land grant institutions in the nation to offer scientific courses to women. 1890 was also the first time records indicated a band had been established at the college. The brass band was organized in November and students had to procure their own instruments.

John McKnight Bloss became the third president of the college in 1892 after the death of the college's second president, Benjamin Arnold. President Bloss relaxed student discipline and for the first time allowed male and female students to work and study together. Extra-curricular activities and athletics were first organized in 1892 which included the establishment of the College Athletic Club.

Orange was selected as the school color on May 2 of the following year, overriding the current school color of blue. Black was immediately adopted by the students as a background for the new color. This was quite a controversy because Albany College, a college about seventeen miles away, had already adopted orange and black and its school colors in 1887. It is interesting to note that the color black has still not been officially adopted as the second university color. The students of the athletic program, which was established in 1893 and included football, referred to themselves as both the Orangemen and the Aggies. The first football team was organized with the son of the President, Will H. Bloss, as its coach. Will Bloss is credited with introducing football to the State of Oregon. In its first game on November 11th the football team soundly defeated Albany College 62-0. The first mascot of the team was a coyote named Jimmie.

Henry B. Miller was appointed as the fourth president of the college in 1896 after President Bloss's retirement. The Barometer, the current student publication, was first published in this same year as a weekly publication. In 1909 the publication became semi-weekly and in 1922 five times each week. The Preparatory Department, after limiting admittance of students to only those who came from towns of less than 2000 in 1894, was finally abolished in 1896.

Thomas M. Gatch was appointed by the Board of Regents the college's fifth president after President Miller's quick resignation in 1897. Women's basketball made its debut at OAC in 1898. The Armory and gymnasium was erected that same year. In 1899, with an enrollment of 352 students, the OAC was the largest college in Oregon.

In 1900 the first president of the Student Assembly (now know as the Associated Students of Oregon State University), Charles H. Horner, was elected in January. A four-year curriculum in mining was also established through the Department of Chemistry this year. A Students' Athletic Union was organized in 1900 even though the Board of Regents prohibited all athletic programs during the 1900-1901 academic year. A Department of Commerce was also established this year; it was the first in the Pacific Northwest and the 11thh in the United States. It might also be important to note that this was the first year sewers were installed. The campus was 45 acres in size.

1900-1950

William Jasper Kerr's appointment as the president of Oregon Agriculture College in 1907 was an important date and the start of one of the college's most critical presidencies. Kerr's influence was huge when it came to transforming the OAC from a "farmer's school" into one geared more towards professional education. His impact to the college has been virtually unparalleled in the years to follow (Edmonston).

Kerr established four major schools, Agriculture, Engineering, Home Economics and Commerce, and placed a dean in charge of each in only his first year as president. This was quickly followed by the establishment of the Forestry, Mines, Pharmacy, Education, Health, and Physical Education schools. This alone would be accomplishment enough. However, Kerr also oversaw the construction of 23 of the campus' buildings (all of which are still standing today). For this reason, he is often referred to as "OSU's Great Builder."

More important, however, than the buildings he brought to the college's campus (under Kerr's guidance the OAC grew from 225 acres to 555), Kerr gave the OAC a sense of accomplishment and set it on the road to becoming the great university that OSU is today. Kerr stepped down as president in 1932

In 1909, The Olmsted Brothers completed the first Campus Master Plan. This outline (a 60 page report) focused on trees and a sort of architecture that used bricks in classic building forms. Even to this day, new campus buildings and developments stay true to these themes. Even in the newest portions of OSU, trees and lawns surround beautiful yet simple brick buildings.

In 1911, the OAC acquired one of its most legendary faculty members. Ava Milam began her career at the college as dean of the home economics department. She was a gifted public speaker and had a huge impact in college recruitment. Her department alone grew from 100 students in 1911 to roughly 600 in 1922. Milam's impact spread beyond to the home economics department and impacted the entire college.

During the World War I years (1914-1918), the OAC campus became the headquarters for military life in the entire state. Students were enlisted in special training programs, built special engineering projects, and were drilled in every open space on campus. All of this was done in order to prepare students for the war overseas.

In 1917 a student organization that would slowly develop into the current Associated Students of Oregon State University was started. This group, originally titled the Student Assembly, elected Charles H. Horner as its first president. Its first important achievement was combining the finances for the student newspaper, *The Barometer*, the student yearbook, and the football program.
Also in 1917, The Army ROTC program became active at OAC. Just two years later, Oregon Agricultural College's horticultural products processing program was started. This was the first such program in the United States. The maraschino cherry and brine method that accompanied it were both spawned from this program. The horticultural products processing program received accreditation in 1924 from the Northwest Association of Higher and Secondary Schools.

One of the colleges most luminous alumni, Linus Pauling, graduated in 1922. Pauling would go on to win not one, but two Nobel Prizes. His first award was a Nobel Prize in Chemistry and his second a Nobel Peace Prize. He, along with Marie Curie, is just one of two people to receive the Nobel Prize in two fields.

1927 was a landmark year during which the school underwent another name change. Oregon Agricultural College became Oregon State Agricultural College. Just a few years later the college came under the jurisdiction of the new Oregon State Board of Higher Education.

Four Doctor of Philosophy degrees were conferred in 1935. This marked the first time in the college's history that doctoral education was provided. This also demonstrated that Oregon State Agricultural College was increasing the diversity in the degree programs it offered. As a result, another name change ensued just 2 years later when Oregon State Agricultural College became simply Oregon State College.

With the start of the United States' involvement in World War II in December 1941, Oregon State College began to once again be a center for military activity. Since the First World War, OSC had become known as the "West Point of the West." ROTC membership was required during the first two years of school for all male students. Many continued their training and were promptly commissioned as U.S. Army officers

following graduation. At the war's close, more cadets had been commissioned at OSC than any other non-military academy (Edmonston).

The Army ROTC program was expanded to include Naval ROTC and the Naval Sciences program. This addition occurred in 1946. A short 3 years later, the Air Force ROTC was also added. This made Oregon State College one of only 33 universities in the nation that provided training for officers in all of the Unites States Armed Forces' branches.

The currently titled OSU Foundation had its birth on October 15, 1947. Started by three alumni—Robert M. Kerr, Edwin B. Aldrich, and E.C. Simmons—and the then-current president August Leroy Strand, this organization has had a huge impact on the college's history. The Foundation, which had much humbler beginnings, currently contributes over $50 million each year. This incredible financial assistance has helped the college house research and academic opportunities not normally possible with limited state funding. Future contributions included the following: funding to help construct Parker Stadium in 1949, funding for the university's first OSU Presidential Scholarships (the top academic scholarship offered by the university), additional funding for the construction of the new Kelley Engineering Center in 2005, and much more.

1950 – PRESENT

There were many big things that happened at OSU (still called Oregon State College at the time) in the 1950's. In 1950 the Institute of the Far East was inaugurated as the start of a larger partnership that would grow stronger throughout the decade. In 1954 a partnership was signed with the Kasetsart University in Bangkok, Thailand. This partnership was to "help diversify the Thai economy and help curb the spread of communism in the region." Through the agreement, OSU provided support to Kasetsart in several areas and many OSU faculty members assisted in Thailand. More than 50 Kasetsart faculty members also came to the U.S. for training.

Another big change that occurred at OSU during the 1950's was the addition of almost one new building a year. Gill Coliseum was the first new building project to be completed during the decade and was at the time the largest building in the state of Oregon with no internal structural supports to hinder viewing. In all, a total of 12 buildings were completed during the decade; including the new football stadium know at the time as Parker stadium. Related to the other athletic happenings: Benny the Beaver, the current mascot of Oregon State University, made his first public appearance in 1952 and OSU played in its second Rose Bowl in 1957. OSU also hosted the College Model United Nations in 1956, hosting hundreds of students from around the western United States.

Big things happened for OSU in the 1960's. One of the biggest things to happen was the renaming of Oregon State College to become Oregon State University. The law changing the name was signed on March 6, 1961 by Governor Mark Hatfield. Shortly after the name change, James Herbert Jensen was selected to be the 10th President of Oregon State University. Also in 1961, Dale Story took the OSU to a win in the NCAA Cross Country

Championship. 1962 saw some other huge happenings for OSU. In that year OSU had its first winner of the Heisman Trophy: Terry Baker. Baker was the first winner of the Heisman on the West Coast and the only Heisman winner to also play in the NCAA Basketball Final Four. The other major event in 1962 was the awarding of the Nobel Peace Prize to Linus Pauling, a 1922 OSU alumnus. Pauling was and is today the only person to ever be awarded two unshared Nobel Prizes.

More buildings were completed in the 1960's; a sign of the huge growth of the University begun in the 1960's. The Kerr library, remodeled in the 1990's, was completed in 1963. In 1964 the radiation center was established for studies in nuclear engineering and radiation health physics. Today OSU has one of the top nuclear engineering departments in the nation. 1968 marked the Centennial of OSU. In that year, enrollment was up to 15,791 and 2,867 degrees were conferred in that year. Later in 1968, Dick Fosbury won the Gold Medal in the high jump at the Mexico City Olympic Games using his famed "Fosbury Flop" technique. The following year, President Jensen resigned and Acting President Roy Alton Young was appointed.

In July of 1970, Robert William MacVicar was appointed the 11th President of Oregon State University. The enrollment of the University was slightly lower that year than it had been two years previously at the Centennial, but many new buildings continued to be completed throughout the decade adding to the scientific prowess of the University. Throughout the 70's, the University restructured and renamed several departments and divisions into "schools" and added various positions to the administrative structure of the University.

For the academic year starting in 1980, the enrollment of Oregon State University was up to 17,689. In 1981 LaSells Stewart Center, complete with the largest and nicest auditorium on campus, was completed. At the time it was the largest private-gift financed project ever at a public college or University in the state. In 1982, Oregon State along with Western Oregon State College established the only jointly administered School of Education in the country. A couple of other changes occurred in 1983. That year OSU renamed the OSU Marine Science Center in Newport, Oregon the OSU Mark O. Hatfield Marine Science Center after the former governor and US Senator from Oregon who had been so important to the University. Also that year, all schools at OSU became Colleges and the Center for Gene Research and Biotechnology was established. The Hinsdale Wave Research Laboratory, the largest wave lab in the country was completed in 1983 as well.

John Vincent Byrne was appointed the 12th President of OSU in 1984. The same year Oregon State became one of the first universities in the country to develop electronic transmission of news releases to newspapers and wire services. In 1986 OSU became the first school in the Pacific Northwest to offer a certificate in Peace Studies through its college of Liberal Arts and the same year Linus Pauling designated OSU as the official repository of all his papers and medals. In 1988 Trysting Tree golf course, named for the famed Trysting Tree on the main OSU campus, was dedicated and later in the year the Baccalaureate Core was introduced. This is the core curriculum in a variety of subjects

required for all OSU students that is still in use today. To round out the decades, in 1989 the Oregon State Police began patrolling the OSU campus due to the presence of a live nuclear reactor on campus, and OSU began an international exchange program with another institution in Kiev in the USSR.

By 1990 the enrollment had fallen a bit from the previous decade to just over 16,000 while the state and the city of Corvallis had grown somewhat significantly. In 1990, ballot measure 5 was passed by Oregon residents which cut back property tax rates, reducing funding to the state's universities. This was highly protested by OSU students as it raised tuition significantly and many departments were slated for closure. In 1991 Oregon State was designated a Space Grant University and additional press boxes and skyboxes were completed at Parker Stadium. With the addition of the Space Grant designation, Oregon State became one of only two universities in the country to be a space, land, sun, and sea grant institution, Cornell University is the other.

In 1994 OSU was ranked by a University of Southern California study as the safest campus in the Pac-10 conference. In 1995, Oregon State opened a new Honors College and the Wayne and Gladys Valley Foundation pledged $10 million to begin construction on an addition to the Kerr Library, which was renamed the Valley Library upon completion in 1999. On January 1, 1996 OSU's 13th President Paul Glissan Risser took over the helm of the University. Later in the year, the Linus Pauling Institute of Science and Medicine relocated from Palo Alto, California to OSU. In 1998 the OSU Symphonic Band played a series of concerts in Taiwan over spring break. When the OSU library reopened in 1999 after its three year closure, it was ranked by *The Library Journal* as its library of the year, the only academic library to win that designation.

The 2000-2001 Season was arguably the best in Oregon State Football history. The Beavers were 10-1, beating their rival the University of Oregon Ducks in the annual Civil War game and securing a bid to the Tostitos Fiesta Bowl, OSU's first BCS bowl berth. The Beavers, thought to be extreme underdogs, beat the Notre Dame Fighting Irish by a score of 41-9. In 2001, OSU achieved its highest enrollment in school history with almost 18,000 students. That number has increased ever year since. In 2002 Oregon State's student newspaper, the Daily Barometer was chosen as the number one student newspaper by the Society of Professional Journalists. That same year, President Risser took the job of Chancellor of the Oklahoma University System. In 2003, the current president, Edward Ray, took over as the 14th President of Oregon State University. In 2004 and again in 2007 Reser Stadium, renamed for major donors Al and Pat Reser, was expanded by almost 15,000 seats. This, along with some other major building additions for athletics, reflected the growing prowess of the Oregon State Athletics Department. The Oregon State University football team currently has the longest streak of post-season bowl game wins of any team in the Pac-10 conference, and is second to the University of Southern California in the conference in total wins over the past two years.

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Distinctive Buildings

WEATHERFORD HALL





Weatherford Hall was built in 1928 for a sum of $450,000 and is now one of the most noted architectural landmarks in the Pacific Northwest. It was initially an all men's dorm. In its first year, room and board cost just $36 per month. Despite much student protest, the beloved Weatherford Hall closed its doors in June 1994 due to a much-needed renovation. After years of waiting for funding, the Austin donation combined with state bonds enabled the $20 million renovation to begin and the beautiful building was returned to the students once again.

Source: http://www.bus.oregonstate.edu/programs/weatherford_hall.htm

BENTON HALL



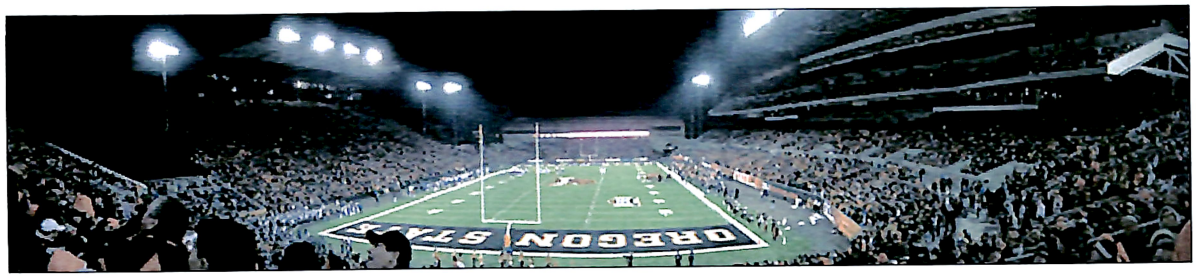


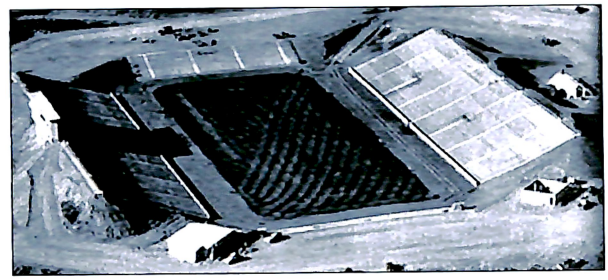
Benton Hall, the oldest building on the OSU campus, was built in 1887 for $25,000 with donations from the citizens of Corvallis and the surrounding communities. The building was completed and the college moved from its downtown location in 1889. First called the Administration Building, it has been known as Benton Hall since 1947. Benton Hall has housed the college's classroom and laboratory space, the library, the Office of the

President, and administrative offices, but is now home to the Department of Music. While its uses and names have changed over the years, Benton Hall remains the cornerstone and the emotional core of the Oregon State University campus.

Source: http://osufoundation.org/howtogive/osufund/circle/benton_hall.htm

RESER STADIUM





Reser Stadium, originally known as Parker Stadium, was completed in 1953 and seated 25,000 people. The stadium was renamed in 1999 to honor Al and Pat Reser. In 2003, the *Raising Reser* campaign saw the capacity increased to 43,300. "Phase Two" of the *Raising Reser* project, which began in December 2006 and was completed prior to the 2007 football season, focused on expanding seating in the south end zone which raised total seating capacity to 45,678 and also included the installation of an 80 ft. x 30 ft. ProStar Digital VideoPlus Display, which is the largest display in the Pac-10.

Sources: http://alumni.oregonstate.edu/eclips/carry/november14_2003.html
http://en.wikipedia.org/wiki/Reser_Stadium

THE MEMORIAL UNION



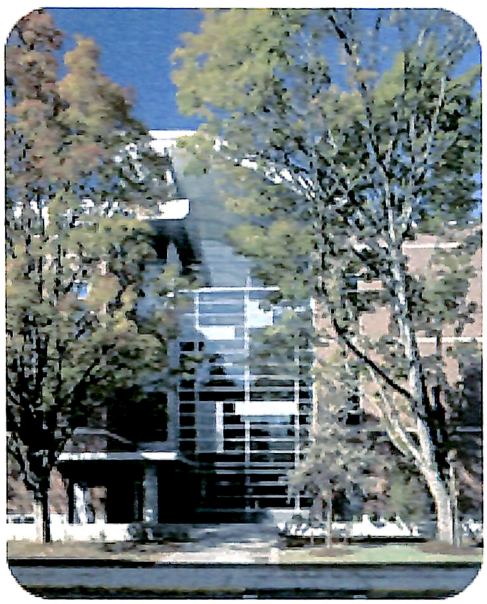
The Memorial Union is the center of the Oregon State Campus. The Oregon State Memorial Union was the first student union in the state. It was dedicated on June 1, 1929

and built with funds and donations of students and alumni. It is home to the bookstore, food court, ballroom and The Basement. The Basement is a late-night hang out for students and contains bowling, billiards and video games. The Quad is a 25,000 square foot area for events and students to relax. At 5:00 and 5:04pm every week day the bells atop the MU chime to the Alma Mater and the Fight Song.

Source: http://www.osumu.org/about_history.html

KELLEY ENGINEERING CENTER





The Kelley Engineering Center was built to bring OSU's engineering program up to the top-twenty five in the nation. Opened in October 2005, its namesake was Martin Kelley whom donated $20 million of the $45 million building. Mr. Kelley recently passed away this June 2008. Kelley Engineering Center is the "greenest" academic engineering building in campus and in the nation. It features natural ventilation, natural daylight for classrooms and offices, and it was built with over 90% recycled materials, and through extra bike racks and showers, it is built to encourage alternative transportation. This building is the central home to the College of Electrical Engineering and Computer Sciences.

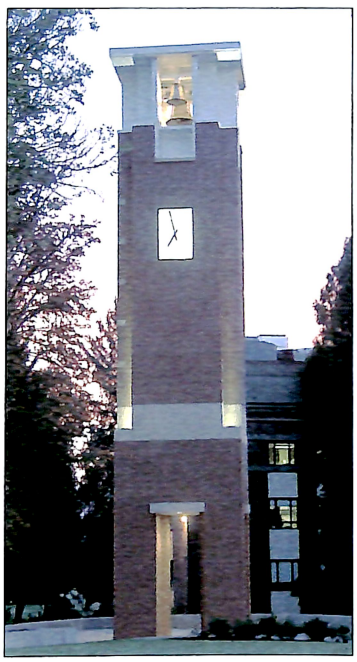
Sources: http://engr.oregonstate.edu/prosperity/building/KECopeningPR.html
http://engr.oregonstate.edu/prosperity/building/

THE VALLEY LIBRARY



Oregon State's library changed its name in 1996 from the Kerr Library to the Valley Library in honor of Wayne and Gladys Valley who donated $10 million for the library expansion project. The Valley Library sits in the center of campus and has a large lawn in which students study, relax and throw the occasional spring frisbee.

Sources: http://osulibrary.oregonstate.edu/archives/chronology/chron_1990.html
http://oregonstate.edu/dept/eli/techsem99/techsempix/library.html

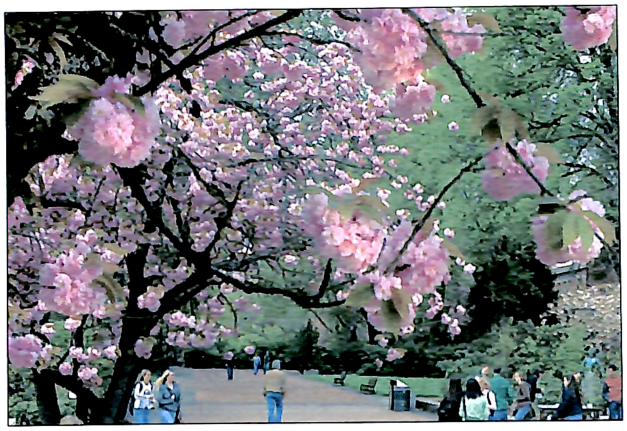


CLOCK TOWER

The clock tower that sits on the east side of the quad in front of the library was given to OSU by the Papé family. The late H. Dean Papé was an OSU College of Business Graduate of 1942. It chimes every hour and half hour.

Source: http://osulibrary.oregonstate.edu/archives/chronology/chron_2000.html

RHODODENDRONS

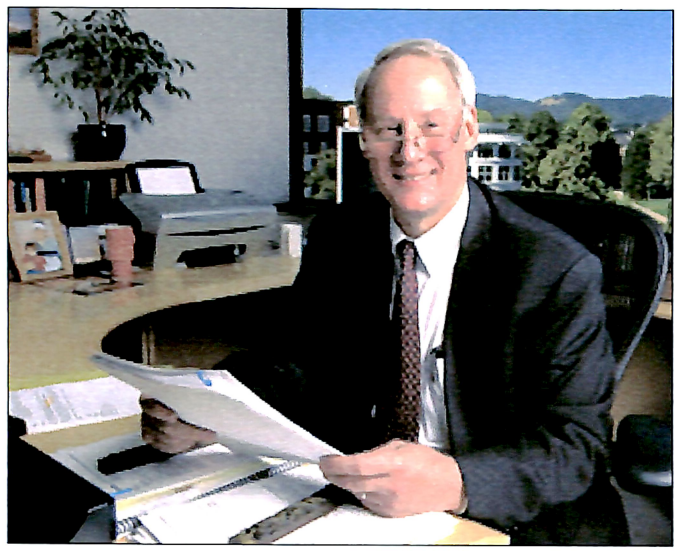


When it comes to spring, there is one flower that everyone waits for: the rhododendron. These plants are fully scattered throughout campus and stay green through the year. The flowers rotate blooming in the spring, some earlier, some later. They bloom in red, white, purple and every color in between, they are the sign on campus that the rainy season is coming to an end and summer is just around the corner.

Source: http://oregonstate.edu/ua/webcomm/osu_virtual_tour/osu.php?sec=campus&id=08

Biographical Sketch
University President Dr. Edward Ray

Dr. Edward Ray was appointed as the 14th president of Oregon State University on June 5, 2003. He came from a longtime post at The Ohio State University, where he had served as executive vice president and provost since 1998. Prior to that, he was department chair of the economics department from 1976 to 1992 and was a member of the economics faculty for more than 30 years. Dr. Ray received his Bachelor of Arts in Mathematics from Queens College (CUNY) in 1966 and his Masters of Arts and Ph.D. in Economics from Stanford University in 1969 and 1971, respectively.

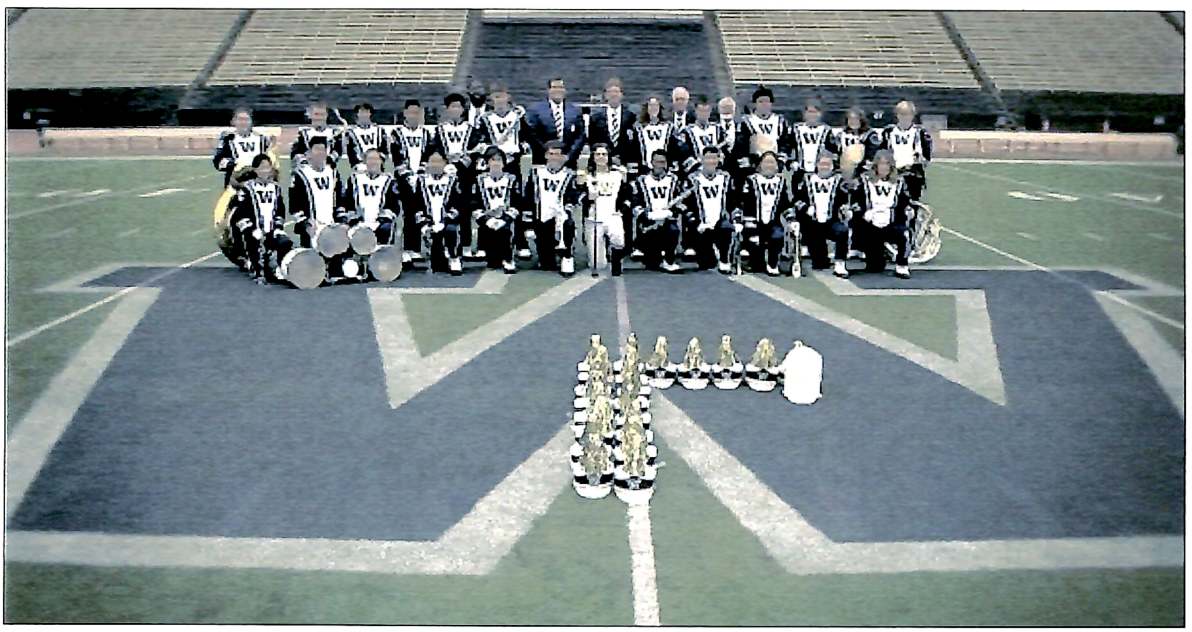


Dr. Ray has researched several topics extensively, including the history of protectionism in the U.S., the role of financial reform in economic development, and foreign direct investment in the U.S. and abroad. He has authored and co-authored several books on economics topics and has been published in leading economic journals.

Advising Chapter and School

Advising School: University of Washington

Chapter Designation: Gamma



History of the OSU Band Program

The first record of band in the Oregon State University course catalog (then known as the Oregon Agricultural College) was in 1890 in the form of a cadet band, making the Oregon State University Marching Band the oldest band in the PAC-10 conference. This cadet band, the R.O.T.C. Cadet Band, was organized by Professor G. W. Shaw, the head of the Department of Chemistry. The student director of the band was Lieutenant Victor Moses. The cadet band served not only to quench the member's desire to play music but also satisfied the college's military requirements.

Before the creation of the R.O.T.C. Cadet Band, the only musical opportunities at Oregon Agricultural College were in vocal studies. Instruction in vocal study was given to any student free of charge. Classes met three times a week and also required the students to assist in chapel exercises every morning and perform for special occasions, such as commencement. The textbooks required for vocal studies included Loomis' *Progressive Music Studies*, Loomis' *Glee and Chorus Book* and *The Morning Hour*.

Though music opportunities may have been offered on campus, an official Department of Music was not created until 1895, twenty-four years after vocal instruction was first offered in the OAC catalog. In its first year of operation Miss Dorothea Nash was listed as the only Instructor of the department. The following year, students were given a certificate for finishing courses in music. This certificate, however, was not an official major. Most musically inclined students would study at OAC for two years, earn the certificate, and than transfer to college that offered music as a major. Very little change took place in the new Department of Music, or the band program in general, until 1905.

In 1905 a former R.O.T.C. Cadet Band member, Captain Harry L. Beard, returned to the college campus to become a member of the Mathematics department. That same year Captain Beard also became the first official Bandmaster at OAC. The title of his position was eventually changed to Director of Bands and has been known as that ever since.

Captain Beard was very influential to the band program. The current rehearsal room in Benton Hall, the music building, was even redone and rededicated in 1997 as the Captain Harry L. Beard Rehearsal Hall. It was Captain Beard that nurtured the band program in its early years so it could become what it is today. Captain Beard started the tradition at OAC of touring bands. Under Captain Beard, the R.O.T.C. Cadet Band would go on tours of Oregon during Spring Break. It was also Captain Beard that brought the Kappa Kappa Psi fraternity to the Oregon Agricultural College campus. See the section of this document entitled *History of the Theta Chapter* for further information on Captain Beard and his involvement with the Theta Chapter.

Captain Harry L. Beard retired from the College, and as Director of Bands, in 1945 after forty years of service. During his tenure at the college, the R.O.T.C. Cadet Band had made numerous tours throughout the State of Oregon; created, organized, and brought into being a state-wide high school symphonic band competition that still continues to this day; and performed at three world's fairs: Seattle in 1909 and San Francisco in both

1915 and 1939. Captain Beard's accomplishments do not end there, however. The band program was also split into two bands, the R.O.T.C. Cadet Band and the Concert Band, during his fourteenth year as Director of Bands.

An orchestra program was also begun during Captain Beard's time at OAC. Started in 1906, by 1924 there were four different orchestras: Advanced, Preparatory, Junior, and Beginning Orchestra. The orchestras were conducted by Professor Marguerite MacManus and gave concerts bi-annually. A few string and chamber ensembles were also created around this time.

The Department of Music itself had also grown and changed since its creation in 1895. At this point in time the Music Department was fashioned after the European Music Conservatories because most of the instructors had received their training in this style. Emphasis was placed on private study rather than theory. All students were required to pay a special fee for instruction. In 1916, the department changed its name to the School of Music and became a self-supported department of Oregon Agricultural College. Instructors were now employed by the college and received compensation from the college for classes taught in addition to the fees they received from students for private lessons.

In 1924 Paul Pertri became the next Director of the Department. Two years after his appointment, a four year curriculum for a Music Certificate was set up. Elective courses were also approved for students pursing other degrees to take. In 1931 the name of the music program was changed back to the Department of Music.

Since the Music Certificate was still not a degree or diploma recognized by the State of Oregon, a 'Minor Norm in Music' became available in 1932 for those interested through the School of Education. Students who completed the 24 credit hours of curriculum were certified to teach. Four years later three new minor norms were added to the college catalog: Band, Orchestra, and Glee Club and Chorus.

In 1946 Professor Delbert Moore succeeded Captain Beard as Director of Bands. During his first year Professor Moore formed a Co-Ed Band specifically for women. This band later became known as Band II and was used as a training band for the larger and more prestigious Concert Band.

In 1947 lots of changed occurred in the Department of Music at Oregon State College (name changed in 1937). First of all, Robert Walls became the new Director of the Department. Secondly, many Instructors began to retire, presumably because World War II ended. Thirdly, the department was put on the same basis as other departments in Oregon State College, which meant straight academic rank for all teachers and a guaranteed annual salary not related to private instruction.

Now that the Department of Music was officially apart of the college, the goal of the department was to combine all the aspects of the music program into one building. Three years later in 1951 this happened. All the factions of the music program, the Concert

Band, Co-Ed Band, Orchestra, Glee and Madrigal Clubs, and A Cappella Choir, were finally housed together under the roof of Benton Hall. The oldest building on campus and still the home of the Department of Music, more information about Benton Hall can be found in the *Significant Buildings* section of this document.

In 1949 Professor Moore resigned as Director of Bands. Professor Theodore Mesang was appointed in his place the following year. Professor Mesang was not only another influential Director of Bands but also a well-known composer. In fact one of his marches, *Hi-Fi*, was performed by the Oregon State University Concert Band at their most recent concert this past Spring. Professor Mesang served as Director of Bands for OSC until his untimely death on October 27, 1967 after a marching band rehearsal.

The marching band first traveled to the Rose Bowl with the football team in 1957 under Professor Mesang. Eight years later, now representing the recently renamed Oregon State University, the band again followed the football team to the Rose Bowl. Both times the marching band not only performed at halftime but also marched in the Tournament of Roses parade. At the time of Professor Mesang's death, the marching band was performing during the Fall Term at all home football games, including the ones in Portland, and performed at one out-of-state game annually. Students from the marching band performed at Oregon State College Basketball games and rallies as a part of the Pep Band during Winter Term, a student organized and conducted group.

Professor James Douglass, affectionately referred to as 'J.D.' by his students and colleagues, became the Director of Bands after Professor Mesang. Professor Douglass brought many exciting opportunities to the band program at OSU. In 1973 and 1978 Professor Douglass took the OSU marching band to perform at Oakland Raiders games. He also took the marching band to perform at the Mirage Bowl in Tokyo, Japan. Not wanting to leave the symphonic bands out, Professor Douglass organized many international performances for the top band, the Symphonic Band. The highlight of the international tours was a trip to Taiwan during Spring Break of 1998. The Symphonic Band performed several concerts while in Taiwan as part of a cultural and trade delegation to the country. This tour marked the first time in history an American university band had performed in Taiwan.

After Professor Douglass's retirement in 1999, David Becker, current Director of Bands at Lewis and Clark College, served as Acting Director of Bands for a year. Mancho Gonzalez was appointed Director of Bands in 2001 and served until the end of the 2004-2005 academic year. In 2006, Dr. Chris Chapman served as Acting Director of Bands until his appointment at the beginning of this last academic year as the official Director of Bands. This past year the position of Director of Bands was also officially recognized by the University as a tenure position.

Since his start two years ago, Dr. Chapman has done his best to improve the band program and challenge his students to reach their full potential. In the Winter Term of 2007 Dr. Chapman brought back a Big Band to the course catalog. And, this past May,

Dr. Chapman conducted the OSU Symphonic Wind Ensemble as they played on the stage of Carnegie Hall in New York City.

After Professor Douglass's retirement, the position of Director of Athletic Bands was created. This position was first filled by Lewis Norfleet, the current band director at Evergreen High School in the State of Washington. Under Dr. Norfleet, the marching band program flourished. His successor, and the current Director of Athletic Bands, Dr. Bradley 'Doc' Townsend, has continued many of the traditions Dr. Norfleet started while implementing some of his own. Going into his seventh year in the position, Dr. Townsend has brought the membership of the marching band to one-hundred and fifty musicians and hopes to see the numbers continue to grow.

Currently there are three regularly performing symphonic bands: the Symphonic Wind Ensemble, conducted by Dr. Chapman; the Symphonic Band, conducted by Dr. Townsend; and the Concert Band, conducted by the Percussion Instructor, Dr. Robert Brudvig. The Symphonic Wind Ensemble is an audition based group that performs throughout the year and is the top symphonic ensemble at OSU. The Concert Band is generally considered the stepping-stone band for those interested in the Symphonic Wind Ensemble, though Music Education majors use this band to gain more experience on instruments other than their primary one. The Symphonic Band was new to the scene this past Spring Term and is intended to be a symphonic band for those marching band players who wish to continue playing after Fall Term.

The athletic bands are focused around the Oregon State University Marching Band (OSUMB). The OSUMB meets only during the Fall Term and performs at all regular season home football games and at least one away game, not including the Civil War if the football game is played at the University of Oregon. During Winter Term there is a smaller Basketball Band that performs at both Men's and Women's at home basketball games.

Open only to members of the OSUMB, Rhythm and Beavs is the small scholarship band that is the core traveling group of the athletic bands. Often referred to as R&B, the twenty-eight member band of this band are the first to travel to away games and Bowl Games. R&B also travels to both Men's and Women's Basketball PAC10 Tournaments and would be the first group to follow either basketball team to an NCAA tournament.

Past Band Directors

CAPTAIN HARRY L. BEARD (1905-1945)



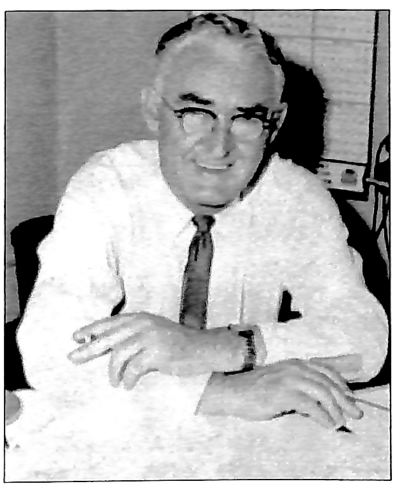
Noted as the "founding father" of the Oregon State University Band Program, Harry Lyndon Beard was born in Tangent, Oregon, in 1879 during the golden age of military bands. Banished to the barn to practice his cornet, he developed a love for the instrument and for band music that eventually influenced music programs across the state of Oregon in ways that have endured for a hundred years.

During his lifetime, he saw three major wars: Spanish-American, World War I, and World War II. During the Spanish-American War, he was cornetist and assistant conductor of the 35th Infantry Band. In 1905 he was hired by the Oregon Agricultural College to teach mathematics and became OAC's first official bandmaster.

"Cap" Beard's bands also traveled around the Pacific Northwest, playing to many thousands of appreciative listeners. On arrival, usually by train, the band paraded through the community to the local high school for the first of two concerts, one in the afternoon for the students and one in the evening for the general public. Following the evening concert, the dance band segment of the band performed for community ballroom dancing at the local dance hall.

Beard retired from the band in 1945 but continued teaching math until 1947. He died in 1949 after a long illness and was mourned by thousands in the music world and the general public!

THEODORE MESANG (1950-1967)



Theodore Lawrence Mesang was born Dec. 7, 1902 in Eau Claire, Wisconsin. He attended Northland College in Ashland, Wisconsin, from 1930-1940, and received a Bachelor of Music degree from the University of Wisconsin in 1945. Mesang received a Master of Education degree from the University of Minnesota in 1949. From 1929-1948 he was Director of Instrumental Music in the Ashland (Wisconsin) public schools.

Mesang came to Oregon State College in the fall of 1949 as Assistant Professor of Music and Director of Bands. He was promoted to Associate Professor in 1957 and Professor in 1964. During his career at Oregon State, Mesang directed the marching and concert bands, advised the basketball pep band, and

taught music education courses. He published over 250 musical compositions and was a member of ASCAP, the American Society of Composers, Authors & Publishers. Mesang died October 26, 1967 following a marching band rehearsal.

JAMES DOUGLASS (1968-1999)



James Douglass served as Oregon State University's Director of Bands from 1968-1999. During that time he directed the OSU Symphonic Band and the OSU Marching Band, as well as other athletic bands. He has appeared as an adjudicator, guest conductor, band clinician, and trumpet soloist at colleges and high schools in Europe, Canada, Taiwan, the Philippines, and the U.S. During his tenure at OSU, Douglass conducted or produced more than 140 football half-time shows in Corvallis and at numerous away games. Highlights include the Marching Band's performance in 1973 and 1978 at Oakland Raiders games, and at the Mirage Bowl in Tokyo, Japan. Douglass organized and led several international performance and good will tours by the OSU Symphonic Band to Taiwan and Costa Rica. He is the founder of the Northwest Band Camp, which serves 450 middle school students each summer.

DAVID BECKER (2000-2002)

David M. Becker, Director of Bands at Lewis & Clark College since 1982, conducts the Wind Symphony, coaches the orchestral wind section, oversees wind and percussion activities, supervises student teachers, and teaches courses in music education, conducting, and jazz.

Becker has adjudicated or conducted over 200 music festivals in 19 states and Canadian provinces. His appearances as a conductor or clinician at state, regional, and national conferences include conducting several all-State bands. He has been one of the conductors of the Oregon Symphonic Band, Portland's premiere adult band, for many years and recently served for two years as Acting Director of Bands at Oregon State University. He has led over 1200 high school musicians on biennial European concert tours as music director of Oregon Ambassadors of Music.

He is a past president of the Oregon Music Educators Association, College Band Directors National Association NW Division, and Oregon Alliance for Arts Education. He was the first president of the Oregon Band Directors Association and is currently chair of their adjudicator certification committee. He helped create and continues to be involved with the Oregon School Activities Association's State High School Band & Orchestra Championships and is responsible for Oregon's required band contest literature list.



He and his wife, Kathy, led twenty-one fine arts students on an overseas program based in London in the spring semester of 2006. This biennial program, offered through Lewis & Clark's Office of Overseas and Off-Campus Study, focuses on the fine arts and was designed and first led by Becker in 1992.
He holds degrees from the University of Oregon and has teaching experience in the Oregon public schools at South Eugene, South Salem, Silverton, and Lakeview High Schools. He is a bassoonist and avid salmon fisherman.

MANCHO GONZALEZ (2003-2005)



G. "Mancho" Gonzalez, grew up in Pacifica, California, received a B. A. degree in Music from San Jose State University and a Master in Music in Wind Conducting from California State University, Sacramento in 1995. He has studied with such nationally known conductors as Robert Halseth, CSU, Sacramento, Eugene Corporon, U. of North Texas and Frederick Fennell, Conductor Laureate, Tokyo Kosei Wind Orchestra. A trumpeter, he has played in community bands since 1980 and with the California Wind Orchestra.

G. "Mancho" Gonzalez currently is the director of bands at Prarie High School in Vancouver, Washington. His previous teaching experiences include Oregon State University where he conducted the Symphonic Wind Ensemble and also taught instrumental music education courses, and a similar appointment at St. Cloud State University in Minnesota during 2001-2002. For much of his 21-year career, he taught in public schools in northern California. Mr. Gonzalez has had plentiful experience with community bands both as conductor and as a trumpet player. He was the music director for the River City Concert Band in Sacramento and played in several community bands and chamber groups. He has an undergraduate music degree from San Jose State, a Master's degree in conducting from California State College, Sacramento, and is a Doctoral of Musical Arts Candidate in Music Education at Arizona State University. He has enjoyed studying conducting with Robert Halseth, Frederick Fennell, Jack Stamp, Eugene Corporon, John Whitwell, and Garv Hill.

CHRISTOPHER CHAPMAN (2006-PRESENT)

See biographical sketch on page 25.

Photographs of Current Ensembles

OREGON STATE UNIVERSITY MARCHING BAND



SYMPHONIC WIND ENSEMBLE



Biographical Sketch
Director of Bands Dr. Christopher Chapman



Christopher Chapman is the Acting Director of Bands at Oregon State University, where he conducts the Symphonic Wind Ensemble, the Concert Band, the Jazz Ensemble, teaches courses in music education and graduate and undergraduate instrumental conducting.

Prior to his appointment at OSU, Chapman served as the Associate Director of Bands at Florida Atlantic University, where he founded the athletic band program and the Symphony Band. From 2002-2005, Chapman worked as the Graduate Assistant Director for the University of Washington band program and prior to that he served as the Director of Bands at Foothill High School in Henderson, Nevada.

Originally from Columbus, Ohio, Chapman recently completed the doctor of musical arts at the University of Washington in Seattle. His dissertation is titled, "An Investigation of Current Instruction Practices for the Undergraduate Instrumental Conducting Student Concerning Left Hand Technique and Facial Gestures." He also holds a master's degree in music from the University of Nevada, Las Vegas, and a bachelor's degree in music from the Ohio State University. He has studied conducting with Richard Blatti, Thomas Leslie, Takayoshi "Tad" Suzuki, and Timothy Salzman. A sought-after clinician, adjudicator, and conductor, Chapman has worked with bands regionally and nationally. He has been a contributing author to *A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*, a series of books on contemporary wind band composers published by Meredith Music, a subsidiary of the Hal Leonard Corporation.

Chapman is an honorary member of the Kappa Kappa Psi Honorary Band Fraternity where he served as the co-Governor of the Western District, and an honorary member of the Tau Beta Sigma Honorary Band Sorority. He is also a member of the College Band Directors National Association, Oregon Band Directors Association, Music Educators National Conference and Oregon Music Educators Conference. He lives in Albany, Oregon with his wife and daughter.

Biographical Sketch
Colony Sponsor Dr. Brad Townsend



Dr. Brad Townsend became the Director of Athletic Bands at Oregon State University in 2002. He currently directs the Oregon State University Marching Band, Oregon State University Symphonic Band, and the various bands that play at men's and women's basketball games, volleyball matches, wrestling meets, and gymnastics meets. Dr. Townsend is a Senior Instructor in Music, teaching various classes in the Music Education department. He is also responsible for the revival of the Oregon State University Alumni Band.

Dr. Townsend received his Bachelor of Science from The Pennsylvania State University in 1984 and his Masters in Music Education from the University of Illinois in 1988. He returned to PSU to receive his Doctorate of Education in 1991. Prior to his appointment at OSU, Dr. Townsend was the Director of Athletic Bands, Assistant Director of Bands, and Assistant Professor of Music Education at Temple University in Philadelphia. Other previous posts include several high schools and one year at Murray State in Kentucky as the Director of Athletic Bands and an Assistant Professor of Music Education.

Dr. Townsend currently resides in Corvallis, OR, and is an active member of several community theaters and musical groups.

Theta Colony Photograph



This is a picture of the Theta colony outside Bricco's Italian Restaurant in New York, NY. Colony members also in the Symphonic Wind Ensemble have just finished performing in Carnegie Hall.

Front Row (starting with the red shirt): Matt Vogt, Tania Rysko, Megan Ilg, Nicole Wilson, Kelsey Quinn.

Middle Row: Dr. Brad Townsend (Colony Sponsor), Erin Gentry, Naomi Jeffries, Amanda Paul, Sara Gardner.

Back Row: Dr. Chris Chapman (Director of Bands at OSU), Nick Webster, Branden Hansen, Sean Hunter.

History of the Petitioning Group

OSU THETA COLONY

The eighth school to be granted a charter, the Theta Chapter was first founded on May 12, 1923 by Captain Harry L. Beard. At the beginning, being a part of Kappa Kappa Psi meant you were a member of the Oregon State College R.O.T.C. Cadet Band. This all male group of brass players was well respected on campus and throughout the state. The band often toured throughout Oregon during Spring Break. The members designed and participated in many service projects on campus and in the surrounding community. In fact, it is because of the Theta Chapter that the state-wide high school symphonic band contest in Oregon began.

To become a member, students were required to have participated in band for at least two terms and have a cumulative grade point average of at least 2.5. Other factors taken into consideration were an individual's playing ability, attitude towards band, and involvement in the band program. At the chapter's beginning a major in music was not an option so membership in the band was voluntary. New members were voted into the chapter by current members. Members of Kappa Kappa Psi at Oregon State College were also highly respected members of the band program and included the student manger, the librarian, the drum major, and student conductors.

The year after it was established as a chapter, the members of the Theta Chapter organized the first state-wide high school band competition. Each year symphonic bands from across the State of Oregon traveled to Corvallis to perform in the concert hall at Oregon State University. The concert has never been held off of the OSU campus. Since its birth in 1924 the contest has grown to a four-day event with over fifty bands performing this past year.

An article on April 8, 1939 printed in the campus newspaper, *The Oregon State Barometer*, comments on the positive impact of the Theta Chapter on the Oregon State campus. "At various times, honor societies have been criticized for being nothing more than mutual admiration groups expensive to their members and of no particular value to the rest of the school. The state high school solo contests being held on campus today are actual evidence that at least one honor society is adequately justifying its existence at Oregon State...By its success in carrying out an ambitious program of activities, Kappa Kappa Psi has set an example that might well be emulated by other groups. In an over-organized institution, it has made itself a truly useful organization." This article, written to inform the general OSC population about the high school solo contest being held on campus that day, which was sponsored by the Theta Chapter, is another example of the positive impact the chapter had on the campus.

After Captain Beard's retirement in 1945, Delbert Moore took over the position as advisor of the chapter for the next four years until his retirement in 1949. The position of chapter advisor fell to the next Director of Bands, Professor Theodore Mesang. Professor

Mesang passed away after a marching band rehearsal in 1967 and was replaced by Professor James Douglass. The chapter lasted a few more years while Professor Douglass was Director of Bands. However, due to lack of support from Professor Douglass and lack of interest from the incoming students, the Theta Chapter became smaller and smaller. The Theta Chapter had been around for almost fifty years when it finally became inactive in the early 1970s.

The Theta Colony application was approved in October 2007. The colony currently has twelve members. The colony has spent the past year establishing its name once again on the Oregon State University campus through service projects. The members have been ushers for various musical concerts, including OSU band concerts and the state high school band competition. The colony also created snack bags for the members of the University of Washington band when they came down to the OSU-UW football game this past fall.

Perhaps the most successful attempt to get the colony noticed was the week long coffee cart the colony organized and operated in the band hall. Cups of freshly brewed coffee and donuts were sold to the students in the music hall to refuel them during their first few hours of classes. The colony also plans to design and sell shirts to the members of the Oregon State University Marching Band during this upcoming season as the first fundraiser of the school year.

As the marching band season approaches again, the colony hopes to attract a few more members through more service projects to the band. Plans are being developed to sponsor a movie night during band camp where members of the band can come watch a movie while snacking on popcorn and candy. Our Service Committee Chair is also in contact with local high school band directors, asking if they would appreciate help with marching band camps.

With such a rich history, the members of the Theta Colony are eagerly anticipating becoming a chapter so they can continue the tradition of excellence started on this campus so many years ago by Captain Harry L. Beard and the members of the R.O.T.C. Cadet Band.

CHARTER MEMBERS OF THE THETA CHAPTER

Donald Boyce, W.M. Hickiny, Floyd Millert, Roy Patrick, Raymond Kettner, Riley Ewing, H.S. McCurley, John Garman. Harry Dobbs, Raymond Hixon, Captain Harry L. Beard, Elmer Johnson, Delmer De Sart, Ralph Dougherty

The Constitution of Kappa Kappa Psi, Theta Colony, at Oregon State University

Updated: May 2008

Preamble

Be it known that Kappa Kappa Psi, Honorary Fraternity for College Bandmembers, is an organization operating exclusively in the field of college and university bands, and for the following five purposes:

1. To promote the existence and welfare of college and university bands and to cultivate, at large, a wholesome respect for their activities and achievements.
2. To honor outstanding bandmembers through the privilege of membership extended as a reward for technical achievement and appreciation for the best in music.
3. To stimulate campus leadership and promulgate an uncompromising respect through the medium of college bands for gracious conduct, good taste, and unswerving loyalty.
4. To foster a close relationship between college bands and promote a high average of attainment by the performance of good music and selection of worthwhile projects.
5. To provide a pleasant and helpful social experience for all engaged in college band work and to cooperate with other musical organizations in any manner consistent with the purposes of Oregon State University.

I. Organization

I.1. The name of this organization shall be Kappa Kappa Psi, National Honorary Band Fraternity for College and University Bandmembers, Theta Colony at Oregon State University.

I.2. The Colony shall be affiliated with Kappa Kappa Psi, National Honorary Band Fraternity for College and University Bandmembers. The Colony shall, in all cases, be subordinate to the National Fraternity. This Colony constitution shall in no way conflict with or receive priority over the National Constitution of Kappa Kappa Psi.

I.3. The Colony recognizes Tau Beta Sigma as an equal affiliated organization with a parallel purpose, function, and role in the college and university band setting.

I.4. The Colony shall operate under the authority of the Colony Sponsor.

I.5. The Colony shall have jurisdiction over all Members of Kappa Kappa Psi at Oregon State University.

I.6. The Colony will not engage in hazing as defined in the Kappa Kappa Psi National Policy on Hazing.

II. Membership

II.1. Colony membership shall consist of seven (7) types: Active, Associate, Conditional, Inactive, Alumni, Life, and Honorary Membership. All Active, Associate, and Conditional memberships expire October 15. No Membership shall be recognized by the Colony until all initiation fees have been paid to the Colony or other arrangements have been made and the initiation completed as prescribed by the Ritual.

II.2. Membership is open to any member in good standing within the Oregon State University bands. All members must be registered in a band course each term. Appropriate band courses will be to the discretion of the Colony Sponsor. Each member shall be an undergraduate or graduate student currently enrolled at Oregon State University.

II.3. It shall be the duty of each Active Member to adhere to the Colony Attendance Policy; to promptly fulfill all financial obligations to both the Colony and the National Fraternity; to become acquainted with the National Constitution, The Western District Kappa Kappa Psi Constitution, The Joint Western District Constitution, Colony Constitution, and the history of Kappa Kappa Psi; to support the efforts and purposes of the Colony and Fraternity.

II.3.1. The Attendance Policy shall be set forth by the Executive Council and shall be reviewed in the Spring Term, prior to election of officers.

II.3.2. A member not meeting the expectations of the Attendance Policy shall attend a meeting with the Executive Council to discuss member participation and possible status change.

II.4. All active members must be currently enrolled as a full-time student at Oregon State University, as defined by university policies. Undergraduate students must have a minimum cumulative GPA of 2.50. Graduate students must have a minimum cumulative GPA of 3.00.

II.5. Membership shall not be denied to any student on the basis of race, color, national origin, religion, sex, sexual orientation, age, marital status, disability, disabled veteran or Vietnam era veteran status.

II.6. Discipline

II.6.1. To put a member on probation, suspend, or expel a member, a secret ballot to that effect must be held at a regular meeting of the colony, with 3/4 of Active Members required for probation, suspension, or expulsion. This election may be held only after a period of notification of at least one week in which the member to be disciplined may correct his or her behavior. The need for a vote will be reassessed at that time.

II.6.2. In probationary cases, the colony must also set forth conditions that, if met by the member to be disciplined, will allow the member to be reinstated. A member that is voted to probation is not permitted to attend regular colony functions until those conditions are met.

II.6.3. Expelling a member prevents them from attending any function of the colony and also prevents them from receiving a favorable recommendation from the Colony if that person applies to another colony or chapter of Kappa Kappa Psi or Tau Beta Sigma.

III. Officers

III.1. Officers shall have earned at least 12 credit hours in their most recently completed term. This requirement does not apply to first-term freshmen or first-term transfer students.

III.2. Officers shall be registered as a full-time student currently.

III.3. Officers shall be members in good standing for the current and most recently completed term prior to the term of election.

III.3.1. Shall an officer be put on disciplinary status, that officer position will be filled by Special Election as stated in III.7.3.

III.4. Elected Officers shall include: President, Vice President, Recording Secretary, Treasurer, Corresponding Secretary, Historian, Alumni Secretary and Parliamentarian.

III.4.1. President

III.4.1.1. To preside over regular colony meetings;

III.4.1.2. To appoint committees as needed and to oversee those committees' operations;

III.4.1.3. To approve by signature all disbursing checks;

III.4.1.4. To approve by signature all business documents of the colony;

III.4.1.5. To act as the official representative of the colony whenever necessary, acting accordingly.

III.4.2. Vice President

III.4.2.1. To preside over regular colony meetings in the absence of the President;

III.4.2.2. To be responsible for the education, training and initiation of members;

III.4.2.3. To promote the objectives of the colony and assist the President in the performance of his/her duties.

III.4.3. Secretary

III.4.3.1. Recording Secretary

III.4.3.1.1. To keep an accurate record of all proceedings of the colony;

III.4.3.1.2. To maintain permanent records of all members past and present;

III.4.3.1.3. To approve by signature all business documents of the colony.

III.4.3.2. Corresponding Secretary

III.4.3.2.1. To be responsible for Colony communications including but not limited to:

III.4.3.2.1.1. correspondence with the National Chapter;

III.4.3.2.1.2. correspondence with The Western District;

III.4.3.2.1.3. correspondence with members;

III.4.3.2.1.4. correspondence pertaining to Colony events;

III.4.3.2.1.5. correspondence with other colonies and chapters.

III.4.3.3. At the time of elections, the Colony can vote to combine or separate the positions of Recording Secretary and Corresponding Secretary for the coming term of office.

III.4.4. Treasurer
III.4.4.1. To have immediate control of all monies belonging to the colony;
III.4.4.2. To create a yearly budget proposal;
III.4.4.3. To make financial recommendations to the colony membership when necessary;
III.4.4.4. To keep accurate records of all monies belonging to the colony including receipts and disbursements;
III.4.4.5. To approve by signature all disbursements of the colony.
III.4.5. Historian
III.4.5.1. To be responsible for keeping a pictorial and written record of the colony.
III.4.6. Parliamentarian
III.4.6.1. To act as an advisor for the colony concerning all legislation including but not limited to Constitution, Bylaws, and Standing Rules;
III.4.6.2. To advise the other executive officers on Parliamentary Procedure;
III.4.6.3. To have a working knowledge of all the above listed documents and Robert's Rules.
III.4.7. Alumni Secretary
III.4.7.1. To keep an accurate record of all alumni as they graduate or leave, collecting permanent address and dispensing life membership applications;
III.4.7.2. To be responsible for coordinating correspondence for all Alumni events.
III.5. Loss of office
III.5.1. Upon due cause, a Chapter Officer may be removed from office following a favorable vote of three-fourths of the Chapter's total Active Membership. The individual will be given a hearing before the said motion is voted on. The vote will be a secret ballot and the individual will be informed of the vote totals.
III.6. Other Officers
III.6.1. Colony Sponsor
III.6.1.1. A faculty member of the Music Department, appointed by the Director of Bands, who agrees to support this organization in an advisory capacity;
III.6.1.2. To assist in promoting student-faculty relations.
III.6.2. Additional officers may be selected by the President with the approval of the membership. The body may elect a member to an office of their choosing in the same manner as other elected officers.
III.7. Election of Officers
III.7.1. Officers shall be elected by a 2/3 majority vote of the membership during the first meeting of the month of May each year. The newly-elected officers will begin official duties at the first meeting in the month of June each year.
III.7.1.1. Election shall be by secret ballot, unless the membership wishes to elect the only candidate viva voice vote.

III.7.2. Ballots cast during the election shall be destroyed by the Recording Secretary in the presence of the President or Vice President immediately following the election.

III.7.2.1. Nominations for election shall be presented from the floor during the elections meeting.

III.7.3. In the event of a vacancy outside the regular election, a special election may be held to fill the vacancy for the remaining period until regular elections are held. This special election must follow the same procedures as a regular election to be considered valid.

III.7.3.1. In the case of a vacancy of the President, the Vice President shall assume the duties of the President for the remaining period until regular elections.

III.8. Executive Council

III.8.1. The Executive Council shall be made up of the President, Vice President, Treasurer, Corresponding Secretary, and Recording Secretary.

III.8.2. The Executive Council shall work with and report to the Colony Sponsor on a regular basis and keep them informed about the workings of the Colony.

III.8.3. The Executive Council may meet at the request of any of its members.

III.8.4. The Executive Council may make decisions affecting the Colony as a whole if it is deemed necessary for emergency situations or the good of the Colony as a whole.

III.8.4.1. Any decision made by the Executive Council must be presented to the Colony at the next scheduled meeting.

IV. **Finances**

IV.1. Dues for the membership shall be determined by the recommendation of the Executive Council to the membership, who will then vote on the matter. This vote should take place during the same meeting in May as election of officers.

IV.2. The financial policies of the Colony shall be governed by a budget adopted at the beginning of each academic year. The budget must be approved by a two-thirds majority of the Colony's total Active Membership. Any deviations from the approved budget must be approved by a two-thirds majority of the Colony's total Active Membership.

IV.3. Income of the Colony shall be derived from annual dues assessed to each Active Member and fundraising projects conducted by the Colony. These dues shall be determined by the Colony and shall include an annual National Membership fee as determined by the National Chapter and payable to Kappa Kappa Psi National Headquarters on or before October 15 of each year. Any member unable to meet all financial obligations by October 15 shall arrange a meeting with the Executive Council prior to the deadline to make payment arrangements. Members failing to make said arrangements shall be listed as Inactive on the Colony Personnel Report.

IV.4. The Colony shall pay an annual National Fraternity fee as determined by the National Fraternity and payable to National Headquarters on or before October 15 of each year.

V. Meetings

V.1. Stated Meetings

V.1.1. Attendance at stated meetings is required of all active and associate members at least twice a month. The Secretary shall keep an accurate record of attendance, but it is the member's responsibility to maintain regular attendance.

V.1.2. Each stated meeting must have a quorum of 2/3 of active membership to make any decisions affecting the colony as a whole or to hold election of officers.

V.1.3. Minutes from each meeting shall be posted on the Colony Website and emailed to the membership not more than 48 hours after the meeting.

V.2. Special Meetings

V.2.1. The President (or Vice President in his/her absence) may call a special meeting of the Colony in the event of special circumstances or when the good of the Colony demands it.

VI. Legislation

VI.1. Constitution Amendments

VI.1.1. Amendments may be made to the Constitution following a proposal by a member or presentation of new rules required by the University.

VI.1.2. Ratification of amendments will be by secret ballot or viva voice vote and will be a 3/4 majority of the active membership.

VI.1.3. All amendments to the Constitution must be presented to the membership 2 weeks prior to voting. The Corresponding Secretary will notify the members of any such proposed changes.

VI.2. Standing Rules

VI.2.1. Defined as rules that must be reevaluated during the period of each school year in the month of May, may be presented for adoption by any active member. The adoption of Standing Rules needs a simple majority vote of active members.

VI.2.1.1. The Attendance Policy of the Colony shall be included in these Standing Rules.

VI.2.2. Adoption of Standing Rules needs a simple majority vote of active membership. These Standing Rules can be reevaluated at any time, but must be evaluated during the month of May.

Office of the President
Oregon State University, 600 Kerr Administration Building, Corvallis, Oregon 97331-2128
Phone 541-737-4133 | **Fax** 541-737-3033

June 25, 2008

Kappa Kappa Psi Headquarters
P.O. Box 849
Stillwater, OK 74076-0849

RE: Letter of Support for Kappa Kappa Psi

On behalf of Oregon State University, I am very pleased to support the proposal to reestablish Kappa Kappa Psi. Kappa Kappa Psi would be a valuable addition to the Greek letter organizations here at Oregon State University.

As a fraternal organization that promotes the advancement of bands in higher education through service and support, education, leadership, and recognition, Kappa Kappa Psi would complement the mission of Oregon State University by enhancing the social progress element of its mission.

Oregon State University is committed to educating students who can compete throughout the world. Our land-grant heritage has fostered a culture of connection to the communities we serve. For the success of our students, it is important that Oregon State continue to improve and invest in its programs. Therefore, we are focused on increasing the excellence of our academic programs and enhancing the quality of the student experience. Kappa Kappa Psi would contribute to our success of providing a meaningful and positive student experience to Oregon State University students.

Oregon State University is committed to providing opportunities for the success of its students, and the reestablishment of Kappa Kappa Psi would provide a unique opportunity for our students.

Sincerely,

Edward J. Ray
President

Music Department
Oregon State University, 101 Benton Hall, Oregon State University, Corvallis, Oregon 97331-2502
Phone 541-4061 | **Fax** 541-737-4268 | http://oregonstate.edu/dept/music

June 6, 2008

TO: National Headquarters
Kappa Kappa Psi
P.O. Box 849
Stillwater, OK 74076-0849

FR: Marlan Carlson, Chair
Department of Music
Oregon State University
Corvallis, OR 97331-2502
mcarlson@oregonstate.edu

RE: Reinstitution of the Theta Chapter

It is my pleasure to lend my full, unqualified support for the reinstitution of the Theta Chapter of Kappa Kappa Psi at Oregon State University. We have a very vibrant Band Program at OSU, and in order to provide student support for this program, an informal group of students has been engaged in a number of service activities this past year. In my estimation, there is a critical number of students who are committed to the reinstitution of the Theta Chapter that, if granted approval by the National Headquarters, their efforts will be successful.

If there are any questions, please do not hesitate to contact me.

Marlan Carlson

Copies: Dr. Chris Chapman
Megan Ilg

Department of Music
Oregon State University, 101 Benton Hall, Corvallis, Oregon 97331-2502
Phone 541-737-4061 | **Fax** 541-737-4268 | http://oregonstate.edu/cla/music | music@oregonstate.edu

Dear Mr. Mills,

Please accept this letter as a portion of the completed packet for the Theta Colony's bid for chapter-ship into Kappa Kappa Psi Honorary Band Fraternity.

I speak for not only myself, but the Oregon State University Band Program, when I say that we are excited for the opportunity to serve as ambassadors for positive bands in the state of Oregon. I echo sentiments from our department chair about the importance of such an organization on our campus and I applaud our students for their willingness to work toward such a positive goal.

Please do not hesitate to contact me if you should have any concerns.

AEA,

Dr. Chris Chapman
Director of Bands
Oregon State University
chris.chapman@oregonstate.edu
(541) 737-8829



Theta Colony of Kappa Kappa Psi, Honorary Band Fraternity

Oregon State University
Corvallis, OR
Petition for a Charter in Oregon

Appendices

I) Theta Member Biographies
II) Recent Concert Programs
III) School Songs

I. Theta Member Biographies



Sara Gardner

Officer Positions Held:
Historian (2007-08, 2008-09)

Primary Instrument(s):
Clarinet

Major(s): English

Years in Band: 3

Bands Participated In:
Symphonic Wind Ensemble
Marching Band
Rhythm & Beavs
Basketball Pep Band

Erin Gentry

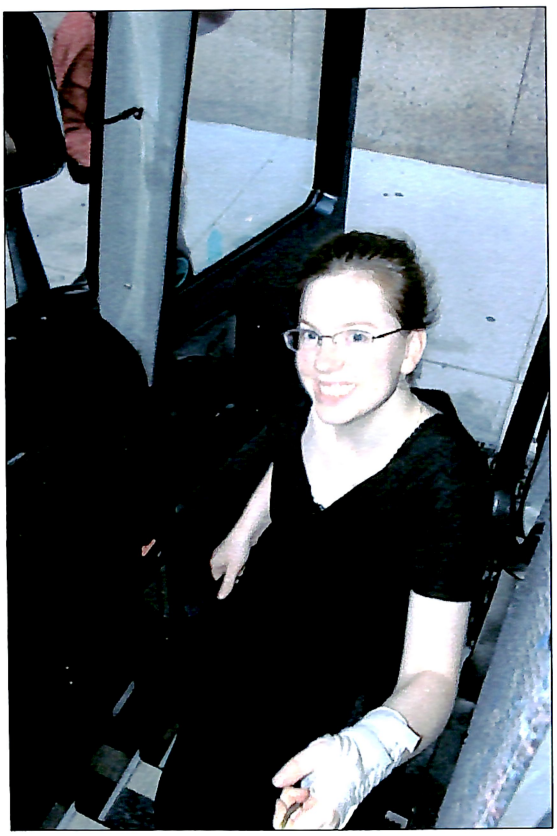
Officer Positions Held:
Alumni Secretary (2008-09)

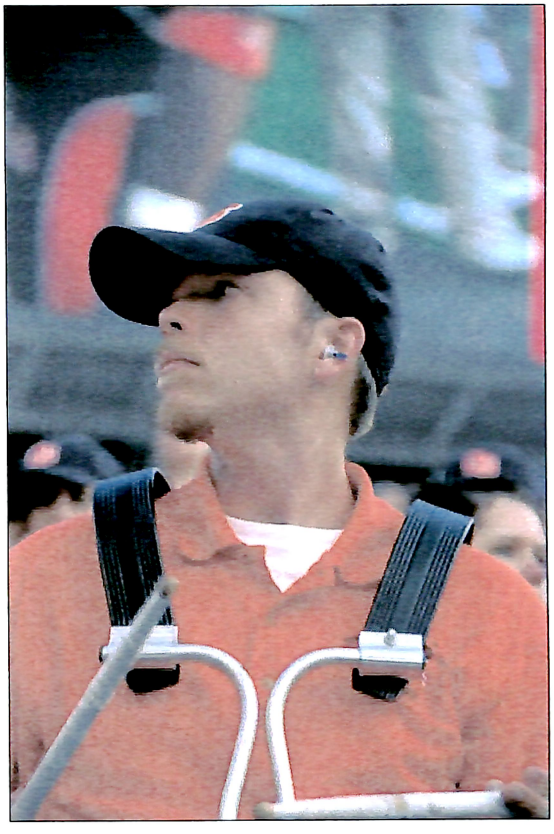
Primary Instrument(s):
Flute, Mellophone

Major(s): Music Education

Years in Band: 3

Bands Participated In:
Symphonic Wind Ensemble
Marching Band
Basketball Pep Band





Branden Hansen

Officer Positions Held:
None

Primary Instrument(s):
Percussion

Major(s): Music Education

Years in Band: 4

Bands Participated In:
Symphonic Wind Ensemble
Marching Band
Rhythm & Beavs
Basketball Pep Band
Jazz Ensemble

Sean Hunter

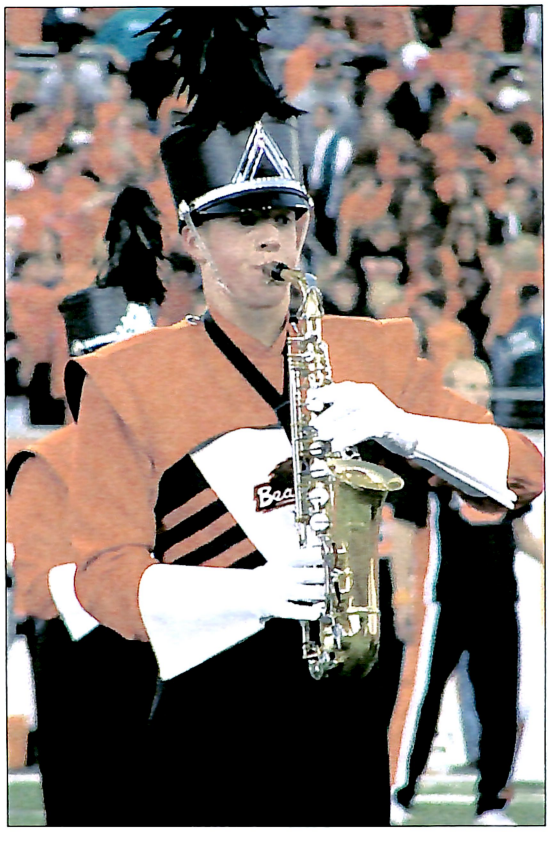
Officer Positions Held:
Vice President (2007-08, 2008-09)

Primary Instrument(s):
Saxophone

Major(s): Mechanical Engineering

Years in Band: 2

Bands Participated In:
Symphonic Wind Ensemble
Marching Band (Drum Major)
Rhythm & Beavs
Basketball Pep Band
Jazz Ensemble





Megan Ilg

Officer Positions Held:
Alumni Secretary/Treasurer (2007-08)
President (2008-09)

Primary Instrument(s):
Saxophone

Major(s): Music Education
Chemistry Education

Years in Band: 2

Bands Participated In:
Symphonic Wind Ensemble
Marching Band (Drum Major)
Rhythm & Beavs
Basketball Pep Band
Jazz Ensemble

Naomi Jeffries

Officer Positions Held:
None

Primary Instrument(s):
Trombone

Major(s): Music Education

Years in Band: 1

Bands Participated In:
Symphonic Wind Ensemble
Marching Band
Basketball Pep Band





Kelsey Quinn

Officer Positions Held:
Corresponding Secretary (2007-08)
Treasurer (2008-09)

Primary Instrument(s):
Saxophone

Major(s): Biology

Years in Band: 2

Bands Participated In:
Symphonic Band
Marching Band
Basketball Pep Band
Jazz Ensemble

Amanda Paul

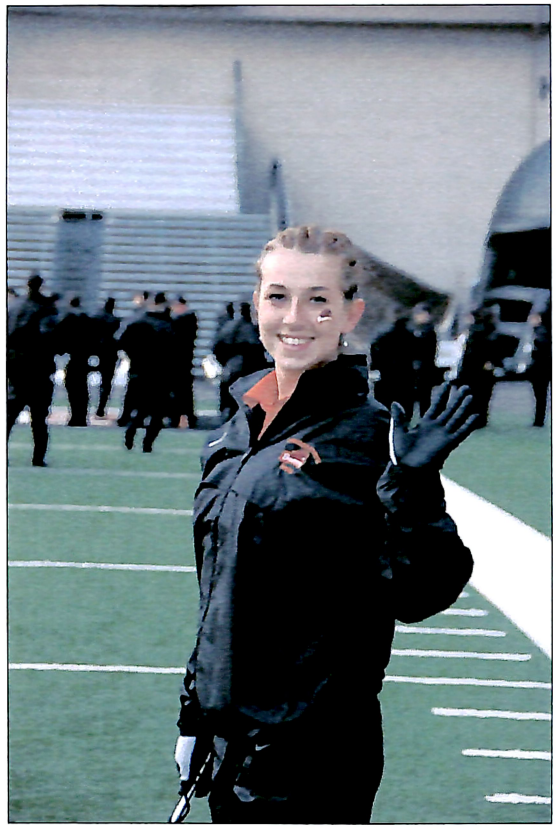
Officer Positions Held:
President (2007-08)

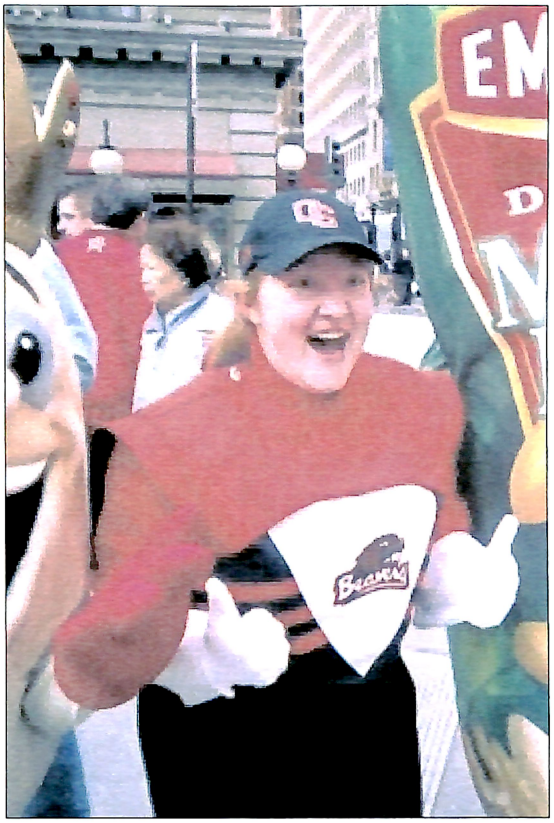
Primary Instrument(s):
Trombone

Major(s): Music

Years in Band: 4

Bands Participated In:
Symphonic Wind Ensemble
Marching Band (Drum Major)
Rhythm & Beavs
Basketball Pep Band





Tania Rysko

Officer Positions Held:
Recording Secretary (2007-08)

Primary Instrument(s):
Clarinet

Major(s): Music Education

Years in Band: 4

Bands Participated In:
Symphonic Wind Ensemble
Marching Band
Rhythm & Beavs
Basketball Pep Band

Matt Vogt

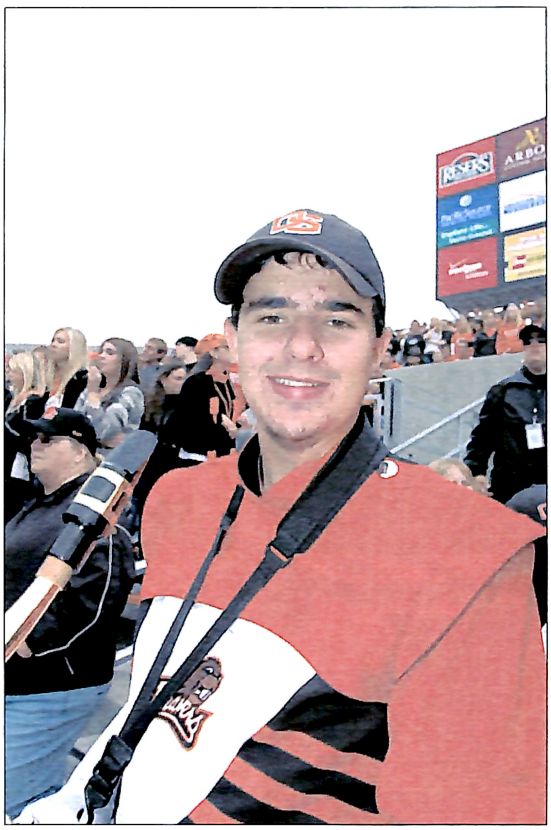
Officer Positions Held:
Secretary (2008-09)

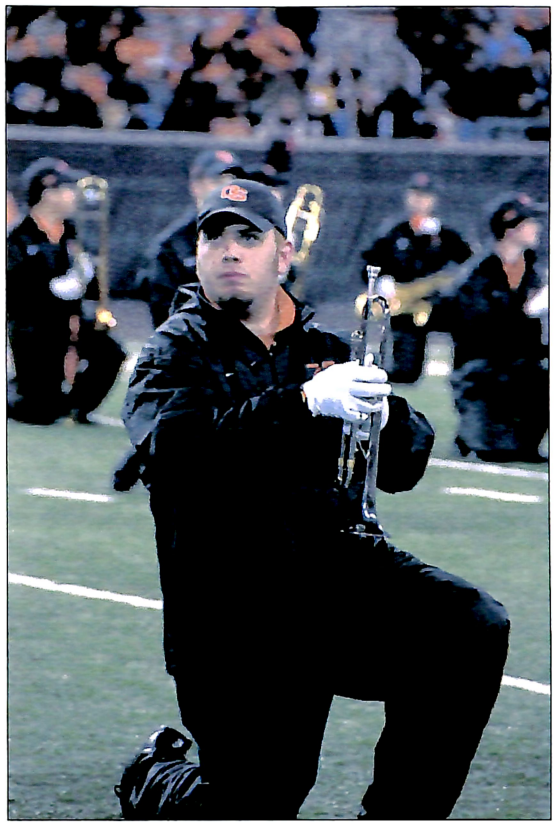
Primary Instrument(s):
Saxophone

Major(s): Political Science

Years in Band: 1

Bands Participated In:
Marching Band
Basketball Pep Band





Nick Webster

Officer Positions Held:
None

Primary Instrument(s):
Trumpet

Major(s): Music Education

Years in Band: 4

Bands Participated In:
Symphonic Wind Ensemble
Marching Band
Rhythm & Beavs
Basketball Pep Band

Nicole Wilson

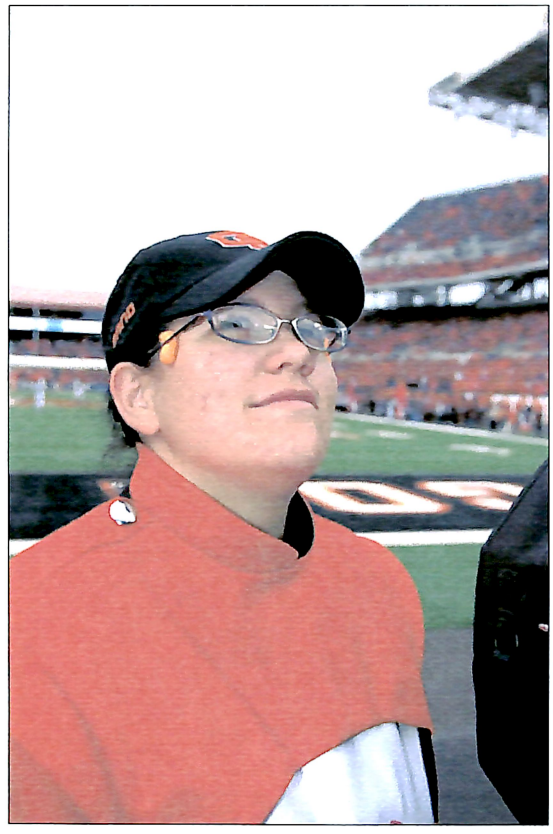
Officer Positions Held:
None

Primary Instrument(s):
Percussion

Major(s): Music Education

Years in Band: 2

Bands Participated In:
Symphonic Wind Ensemble
Marching Band
Basketball Pep Band



II. OSU School Songs

OSU FIGHT SONG – HAIL TO OLD OSU

Composed by Harold L. Wilkins – 1914

OSU our hats are off to you
Beavers, Beavers, fighters through and through,
We'll cheer for every man,
We'll root for every plan,
That's made for OSU.
Watch our team go tearing down the field,
Men of iron our strength will never yield,
Hail, hail, hail, hail,
Hail to old OSU.

OSU ALMA MATER

Composed by W. Homer Maris - 1917

Within a vale of western mountains,
There's a college we hold dear.
Her shady slopes and fountains
Oft to me appear.
I love to wander on the pathway
Down to the Trysting Tree,
For there again I see in fancy,
Old friends dear to me.

Carry me back to OSU,
Back to her vine-clad halls;
Thus fondly ever in my
Alma Mater calls.

It is a worthy land grant college
by the noble Lincoln planned.
Her sons' and daughters' knowledge
tills and guards the land.
So honored by her name forever;
Sing the praise of OSU.
Ah, naught in all the world can sever
friends once true to thee.

The Oregon State University Department of Music
and Associated Students of Oregon State University
proudly present

The Symphonic Wind Ensemble

Fall Concert

To the Dance

Directed by Christopher C. Chapman

Stacy Ryan, Assistant Conductor



7:30 p.m.
Thursday, November 15, 2007
LaSells Stewart Center
OSU Campus • Corvallis, Oregon

Oregon State
UNIVERSITY

College of Liberal Arts

To the Dance

The Oregon State University Symphonic Wind Ensemble
Christopher C. Chapman, conductor

November 15, 2007
LaSells Stewart Center

Armenian Dances Part I.....A. Reed (1921-2005)

Gazebo Dances.....J. Corigliano (b. 1938)
Mov. III. Adagio
Mov. I. Overture

Redline Tango.....J. Mackey (b. 1973)

-Intermission-

Hands Across the Sea.....J.P. Sousa (1854-1932), arr. Schissel
Stacy A. Ryan, conductor

Kokopelli's Dance.....N. Tanouye (b. 1974)

Hungarian Rhapsody, No. 2.....F. Lizst (1811-1886), arr. Suzuki

Program Notes

Part I of the ***Armenian Dances*** is built upon five Armenian folk songs which were first notated, purified, researched and later arranged by Gomidas Vartabed (1869-1965) for solo voice with piano accompaniment, or unaccompanied chorus. In order of their appearance in the score they are: *Tzirani Tzar* (The Apricot Tree); *Gakavi Yerk* (The Partridge's Song); *Hoy, Nazan Eem* (Hoy, my Nazan); *Alagyaz* and *Gna, Gna* (Go, Go). Part I of the *Armenian Dances* was completed in the summer of 1972 and first performed by Dr. Harry Begian, (to whom the work is dedicated), and the University of Illinois Symphonic Band, on January 10, 1973, at the College Band Directors National Association convention in Urbana, Illinois.

-Dr. Violet Vagramian and Alfred Reed

Pulitzer Prize winning composer, John Corigliano discusses the evolution of his concert band piece, ***Gazebo Dances*** "(The piece) was originally written as a set of four-hand piano pieces dedicated to certain of my pianist friends. I later arranged the suite for orchestra and for concert band, and it is from the latter version that the title is drawn. The title, Gazebo Dances, was suggested by the pavilions often seen on village greens in towns throughout the countryside, where public band concerts are given on summer evenings. The delights of that sort of entertainment are portrayed in this set of dances, which begins with a Rossini-like Overture, followed by a rather peg-legged Waltz, a long-lined Adagio and a bouncy Tarantella."

Redline Tango takes its title from the common term of "redlining an engine", or pushing it to the limit. The work is in three sections. The first section is the initial virtuosic "redlining" section, with constantly-driving 16th notes and a gradual increase in intensity. After that intensity peaks, the second section follows with the "Tango", which is rather light but demented, and even a bit sleazy. The material for the tango is derived directly from the first section of the work. A transition leads us back to an even "redder" version of the first section, with one final band at the end.

In February 2003, the Brooklyn Philharmonic premiered the original orchestral version of "Redline Tango" at the BAM Opera House, with Kristjan Jarvi conducting. The wind ensemble version was commissioned in 2004 by a consortium of eight wind bands organized by Scott Stewart of Emory University and Scott Weiss of Lamar University. "Redline Tango", winner of the 2004 Walter Beeler Memorial Composition Competition, and the 2005 American Bandmasters Association's Ostawald Award, is John Mackey's first work for winds.

-John Mackey

(continued)

Program Notes, continued

John Philip Sousa (1854-1932) was an American composer that was known for his military marches. The late-Romantic composer is well known for *The Stars and Stripes Forever* (1896), which became the official march of the United States of America, and gave him the name "The March King." Sousa was the leader of the U.S. Marine Band from 1880 to 1892 and then later formed his own band, which toured around the world. ***Hands across the Sea*** was composed in 1899 and was dedicated to all of America's allied countries abroad and the Highty-Tighties, the Regimental Band of the Virginia Tech Cadet Corps. It is one of Sousa's most popular marches and is still performed by many bands throughout the country. *Hands across the Sea* has remained a favorite march partially due to the catchy trio section.

-John Philip Sousa

Kokopelli's Dance is the first "traditional" wind band composition from the predominately jazz oriented composer Nathan Tanouye, and was commissioned by the UNLV Wind Orchestra. Kokopelli is a character found in a number of Native American cultures, and is especially prominent in the Anasazi culture of the Four Corners country of Southern Utah. He is usually depicted as a humpbacked flute player and usually represents either a mischievous trickster or a minstrel, the spirit of music. His whimsical nature, charitable deeds and vital spirit have given him a prominent position in Native American mythologies. A light-hearted and spiritual composition, *Kokopelli's Dance* is a delightful illustration of the Native American legend.

Liszt wrote fifteen Hungarian rhapsodies, all of them originally for piano solo, but many of them have been scored for orchestra. Of all these the ***Hungarian Rhapsody, No. 2*** is by far the most popular and the most frequently heard in the concert room and is therefore selected for description. Its orchestral version was made by Herr Muller-Berghaus, though another version was also made by the composer, assisted by Franz Doppler. The two principal movements are the Lassan, or slow movement, and the Friska, or quick movement, of the conventional Hungarian Czardas, the national dance. The Lassan begins in the clarinets, violins and violas in unison, accompanied by chords in the horns, trombones and basses and is very earnest and resolute in character. A slow and mournful passage follows in the same instruments with a similar accompaniment, the theme of which, after a clarinet Cadenza, appears in the flutes and oboes. In the next section, a theme of the Friska is suggested in the flute, harp and violas with a pizzicato string, triangle and bells accompaniment. The same melody is next taken in a spirited manner in the first violins and woodwinds, leading to a second clarinet Cadenza, after which the first part of the movement is repeated with some variations and comes to a quiet close. The Friska opens with the theme suggested in the Lassan, announced in the oboe with accompaniment in the violins, piccolo and clarinet. A crescendo follows, the time gradually growing more rapid, until a climax is reached, and the whole orchestra gives out the principal dance theme of the Friska, a dashing, brilliant melody. It is developed with the greatest energy, bringing out at the same time, some subsidiaries in the wild rush. Near the close there is a lull for an instant, and a quiet little melody is hard, based upon one of the themes, in the clarinet and bassoon. There is then a slight pause, followed by a fortissimo Coda, which brings this spirited work to its close.



Christopher Chapman is the Acting Director of Bands for the Oregon State University Department of Music, where he conducts the Symphonic Wind Ensemble, the Concert Band, the Jazz Ensemble, teaches courses in music education and graduate and undergraduate instrumental conducting. Prior to his appointment at OSU he served as the Associate Director of Bands at Florida Atlantic University, where he founded the athletic band program and Symphony Band. From 2002-2005 Chapman worked as the Graduate Assistant Director for the University of Washington band program and before then served as the Director of Bands at Foothill High School in Henderson, Nevada. Originally from Columbus, Ohio, Chapman holds a bachelor's degree in music from The Ohio State University, a master's degree in music from the University of Nevada, Las Vegas, and is a candidate for the doctorate of musical arts degree from the University of Washington. He has studied conducting with Richard Blatti, Thomas Leslie, Takayoshi "Tad" Suzuki, and Timothy Salzman. Chapman is a sought-after clinician, adjudicator, and conductor, and has worked with bands regionally and nationally. He has been a contributing author in *A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*, a series of books on contemporary wind band composers for Meredith Music Publications, a subsidiary of the Hal Leonard Corporation. He is an honorary member of the Kappa Kappa Psi Honorary Band Fraternity where he serves as the Co-Governor of the Western District, and an honorary member of the Tau Beta Sigma honorary band sorority. Other organizations include the College Band Directors National Association, Oregon Band Directors Association, Music Educators National Conference, and Oregon Music Educators Conference.

Stacy Ryan, who is originally from Salem, Oregon**,** completed a Bachelor of Arts degree in music from OSU in the spring of 2006. She is currently a candidate for a Master of Arts in Interdisciplinary Studies degree in music education, music, and education and is in pursuit of the Oregon Teacher License. A student teacher at Sunrise Elementary in Albany, Stacy Ryan is one of two graduate teaching assistants for OSU Bands. She works with the OSU Marching Band, Concert Band, and Symphonic Wind Ensemble both as a performer and staff member.

All proceeds from tonight's concert will help fund the Symphonic Wind Ensemble's trip to New York, NY to perform in late May. If you would like to make a contribution to this tour, please make checks payable to the **Oregon State University Foundation,** with ***SWE New York Tour*** in the memo line and mail to:

OSU Department of Music
Attn: Bands
101 Benton Hall
Corvallis, OR 97331

Symphonic Wind Ensemble Personnel

Piccolo	Erin Gentry	Junior	Music Ed.	Virginia Beach, VA
Flute	Ning Chuang	Junior	Music	Taipei, Taiwan
	Emily DeMoe	Grad	Music Ed.	Eugene
	Emma Fraser	Junior	Fish./ Wildlife	Bandon
	Rachel Knotts	Senior	Math/ Psych.	Salem
Oboe	Alexandra Case	Senior	Psychology	Portland
	Sara Holden	Freshman	Exercise Sci.	Gresham
English Horn	Anna Seitz	Grad	Music Ed.	Corvallis
Bassoon	Brian Fuchs	Freshman	Chemical Eng.	West Linn
	Jordan Lucke	Freshman	Mechanical Eng.	Seattle, WA
	David Wodtke	Guest artist	N/A	Salt Lake City, UT
Eb Clarinet	Karena Dokken	Junior	Mechanical Eng.	Salem
Bb Clarinet	Sara Gardner	Junior	Biology	Marion
	Lauren Harry	Freshman	Music/ Pre-Phar	Beaverton
	Kelsey O'Sullivan	Freshman	Bio-Eng.	Woodinville, WA
	Susan Puckett	Senior	Microbiology	Eugene
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	Kaylee Schmidt	Freshman	Electrical Eng.	Salem
Bass Clarinet	Kate Brumbaugh	Senior	Pre-vet	Hood River
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Alto Saxophone	Nathan Boal	Guest artist	N/A	Corvallis
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	Robyn Chapman	Grad	Music Ed.	Las Vegas, NV
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	Noah Robinson-McKay	Senior	LA	Sheridan
String Bass	Carl Egbert	Senior	Music Ed.	Corvallis
Piano	Mona Phan	Sophomore	Biochem	Milwaukie
Percussion	Alex Dunigan	Junior	Music Ed.	Lebanon
	Branden Hansen	Senior	Music Ed.	Junction City
	Cassie Kolb	Freshman	Music Ed.	Salem
	Alex Murillo	Sophomore	Music Ed.	Salt Lake City, UT
	David Schwarm	Sophomore	Music Ed.	Myrtle Point
	Nicole Wilson	Sophomore	Music Ed.	Pendleton

The Oregon State University Department of Music
and Associated Students of Oregon State University
proudly present

Classics and Concertos

The Symphonic Wind Ensemble
Winter Concert
Directed by Christopher C. Chapman

With Special Guests

The OSU Concert Band
Directed by Dr. Robert Brudvig

Concerto Competition Winners:
Branden Hansen
Rachel Knotts

Guest Conductors:
James Douglass, Director of Bands Emeritus
Dr. Brad Townsend, Director of Athletic Bands
Robyn Chapman, Graduate Assistant Conductor

7:30 p.m.
Friday, February 22, 2008
LaSells Stewart Center
OSU Campus • Corvallis, Oregon

Oregon State
UNIVERSITY

College of Liberal Arts

Classics and Concertos

Friday, February 22, 2008
7:30 p.m.

The Oregon State University Concert Band
Dr. Robert Brudvig, conductor

A Festival Prelude.....A. Reed (1921-200

Air and Dance.....F. McBeth (b. 1933)
Dr. Brad Townsend, conductor

Second Suite in F for Military Band.....G. Holst (1874-1934)/arr: C. Matthews

I. *March*
II. *I'll Love My Love*
III. *The Song of the Blacksmith*
IV. *The Dargason*

The Glory of the Yankee Navy.....J. P. Sousa (1854-1932)

-Intermission-

The Oregon State University Symphonic Wind Ensemble
Christopher C. Chapman, conductor

Sound the Bells!.....J. Williams (b. 1932)

Trauermusik (WWV73).....R. Wagner (1813-1883)
Robyn Chapman, conductor

Carmen Fantaisie on themes from Georges Bizet's opera.....F. Borne (1861-1929)
arr: R. Mark Rogers
Rachel Knotts, soloist

First Suite in Eb for Military Band, Op. 28 No.1.....G. Holst (1874-1934)
arr. C. Matthews

I. *Chaconne*
II. *Intermezzo*
III. *March*

Dr. Brad Townsend, conductor

Concerto for Marimba and Wind Ensemble.....E. Ewazen (b. 1954)
arr: V. Allen
Branden Hansen, soloist

March from Symphonic Metamorphosis.....P. Hindemith (1895-1963)
arr. K. Wilson
Director of Bands Emeritus, James Douglass, conductor

Program Notes

A Festival Prelude

A Festival Prelude was written in commemoration of the 25th anniversary of the Tri-State Music Festival, held annually in Enid, Oklahoma. It was first performed on that occasion by the Phillips University Concert Band, to whom it is dedicated, with the composer conducting. While still in manuscript, it was widely performed throughout the country, and has come to be regarded as one of the composers most brilliant and powerful works for the modern concert band.

The music is built up entirely from one main theme and two fanfare-like figures that occur throughout the score. After an opening flourish developed from the first of these fanfare phrases, the main theme is presented in a sweeping unison by the Woodwinds, Saxophones and Cornets, with Brass interjections. This leads to the second of the fanfare figures, which builds up to another statement of the main theme by the full band. After a powerful climax, the main theme is once again stated, this time by a richly melodic texture of Woodwinds, Horns, and Saxophones in a quiet, legato variation, in contrast to what has gone before. The second fanfare figure resumes, and, after building up to another climax, the main theme is presented as a processional march, with the first fanfare as a contrapuntal accompaniment. The close is a final statement of the main theme, developed in massive Brass chords to a thundering conclusion.

Air and Dance

Air and Dance was commissioned by and is dedicated to the Houston Symphonic Band, Robert McElroy, conductor. This outstanding band premiered the piece on May 20, 2005, with the composer conducting. *Air and Dance* was commissioned by Jerry Clampit and the band to honor their conductor, Robert McElroy.

Second Suite in F for Military Band

Like the *First Suite* of 1909, the *Second Suite for Military Band* had to wait more than ten years before it entered the repertoire. Composed in 1911, it did not receive a public performance until June 30th 1922, when the band of the Royal Military School of Music, Kneller Hall, played it at the Royal Albert Hall, London. The programme note for that performance stated that the Suite had been 'put aside and forgotten' after 1911. Yet the manuscript (now in the British Library, London) shows signs of considerable haste, and a great deal of revision, and Imogen Holst believed that the work was originally written for a specific occasion (possibly the 1911 'Festival of Empire' held at the Crystal Palace), even if it was not performed at that time.

Unlike its predecessor, the *Second Suite* is based entirely on material from folk songs and morris dances. The scoring is more economical than in the *First Suite*, but in contrast to that work, Holst did not allow for any *ad lib* instruments. Consequently the smallest band which can play the work as originally written would have to consist of 23 players plus percussion (as opposed to 19 for the *First Suite*). This revised edition differs from the original manuscript only in the addition of parts for bass

clarinet and baritone and bass saxophones: these may be omitted at the conductor's discretion. It is of interest that Holst initially used only an alto saxophone; the tenor saxophone was a later addition, and for the most part takes over the part which had originally been intended for baritone (saxhorn), which Holst himself deleted.

-Colin Matthews

The Glory of the Yankee Navy

The Glory of the Yankee Navy was Sousa's 70th March, and the only one he wrote in 1909. Like its predecessor, *The Fairest of the Fair* (1908), also a single Sousa issue for the year, it has always seemed to be more for sit-down concerts than for the street or the parade ground. These are two of Sousa's many that reveal his deep affection for the theatre pit which hung with him for most of his life. His transformation of the march from the theatre pit and parade ground to the stage of those outdoor amphitheatres and indoor auditoriums where his band reigned supreme was so complete by this time that the public may not even have been aware that many of the pieces he was writing for them in march form had become entertainingly "symphonic".

-Frederick Fennell

Sound the Bells!

The premiere performance of *Sound the Bells!* for concert band was conducted by John Williams as part of the 205th anniversary concert of the United States Marine Band, July 12th, 2003 at the John F. Kennedy Center for the Arts in Washington D.C.. Williams speaks to the inspiration of this work:

"In 1993, I lead the Boston Pops Orchestra on a tour of Japan where the orchestra has played many times for wonderfully friendly and enthusiastic audiences. That particular tour was nearly contemporaneous with the wedding of Crown Prince Naruhito and Masako Owada, and I thought our concerts would present a good opportunity to celebrate the event by offering a fanfare written especially for these concerts.

I've always been fascinated by the huge Japanese temple bells, and while I made no attempt to emulate these, they were a kind of inspiration for the prominent use of percussion. "Sound the Bells!" was originally written for brass and percussion only, and I later orchestrated it for full orchestra for use on our Boston Pops concerts."

-J. Williams

Trauermusik

Eighteen years after the death in London of Carl Maria von Weber, a patriotic movement in Germany resulted in the transference of his remains to his native land. In December of that year (1844) an impressive ceremony took place in Dresden, in which Wagner took a leading part. Besides reading the solemn oration, Wagner composed the march for the torch-light procession. This work, scored by Wagner for large band, was based on two themes from Weber's opera *Euryanthe*, and thus represented a musical homage to the earlier composer. The score remained unpublished until 1926, and the work has remained among the least known of all Wagner's compositions.

-R. Franko Goldman

Program Notes, continued

Carmen Fantaisie

Georges Bizet's opera *Carmen* is, without a doubt, the most popular opera ever composed in the French language, and it may well be the most popular opera of all time, in any language. Its combination of vivid characters, earth plot, exotic locales, intergrated ballet, stunning crowd scenes, infectious melodies set to fascinating harmonies, and masterful orchestration make it a textbook example of how all the clichés of opera can come together to make a thoroughly satisfying theatrical experience. Francois Borne (1861-1929) arranged melodies from Bizet's *Carmen* for flute and piano. The familiar melodies are immediately recognized by concert goers, and ample opportunity for technical display makes them equally popular with soloists.

-R. Mark Rogers

First Suite in Eb for Military Band

British composers have produced several exceptionally fine works for the concert band. Of all these, the *Suite in Eb* is generally regarded as the cornerstone. Written in 1909 it is one of the few band originals that has been transcribed for symphony orchestra. The opening theme of the Chaconne is repeated incessantly by various instruments as others weave varied filigrees about the ground theme. In the middle of the first movement the principle theme is inverted for several repetitions. The Intermezzo is based on a variation of the Chaconne theme, presented first in an agitated style, then in a cantabile mood, the two styles alternating throughout the movement. The two themes of the March, one dynamic and the other lyric, are also taken from the Chaconne theme, the first being something of an inversion, whereas the lyric theme is "right side up". Eventually the two are combined in a thrilling counterpoint leading to the coda.

-Charles H. Luedtke

Concerto for Marimba and Wind Ensemble

Eric Ewazen's marimba concerto is widely regarded as one of the premiere works for the instrument. The piece begins in mysterious fashion with solo marimba alone with slight melodic fragments in the upper woodwinds, hinting at the impending vivace section. Interplay between the woodwind choir and the soloist begins the faster section of the piece. In contrast, the winds begin to take on the role of expressive accompaniment by performing long winding chords that rise and fall with the inflections of the soloist. The soloist's melodic content is exposed through masterful orchestration of the wind parts that move throughout the ensemble, creating differing harmonic texture that is varied in length. The orchestration allows the audience to hear the play between soloist and ensemble and serves to shift emotions from playful to heart-felt romanticism.

March from Symphonic Metamorphosis on Themes by Carl Maria von Weber

Hindemith wrote this work in 1943, during his tenure as a professor at the Yale School of Music. He felt strongly that the "Metamorphosis" should be available in a band version and asked his colleague Keith Wilson to do the transcription. Not until 1960 was permission received from Hindemith's publishers, and then the work, regarded by Wilson as his largest and most significant transcription, took one and a half years to complete. The March is the fourth and final movement of the work and it reveals Hindemith's knowledge of wind combinations and timbral contrasts. The most important part of the march theme is a little two-bar fragment which begins in the brass at the very outset. This reappears and is developed at different points of punctuation throughout the movement.

There is also a more lyrical "trio" theme which is repeated and developed, fortissimo, featuring most notably a stunning crescendo passage in the horns. The burden of the melodic writing shifts from the woodwinds in the initial presentation of the themes to the brass in the last half of the piece. The form is somewhat different than that of a standard march.

- Keith Brion

Upcoming Events

Wednesday, February 27
Chamber Music Corvallis
Mandelring Quartet
7:30 pm, LaSells Stewart Center, $
www.violins.org or 541-757-0902

Thursday, February 28
OSU Jazz Ensemble with the Heartland Big Band
7:30 pm, LaSells Stewart Center

Friday, February 29
Tobias Hiller & University of Tübingen Camerata Vocalis
7:30pm, First United Methodist Church
$5 at the door, OSU students free with i.d.

Monday, March 3 & Tuesday, March 4
OSU High School Band Festival
All day, LaSells Stewart Center
Info.: http://osumb.oregonstate.edu

Wednesday, March 5
OSU Choral Invitational and Vocal Workshop
All Day, LaSells Stewart Center
Info.: http://oregonstate.edu/cla/music/chorus

Tuesday, March 11
OSU Women in Song: Bella Voce and Divine
7:30 p.m., First Cong. Church, 4515 SW West Hills Rd., Corvallis
$5 at the door, OSU students free with i.d.

Conductors



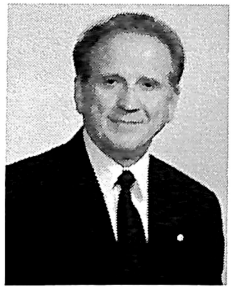
Christopher Chapman is the acting director of bands for the Oregon S University Department of Music, where he conducts the Symphoni Ensemble, the Concert Band, the Jazz Ensemble, teaches courses in education and graduate and undergraduate instrumental conducting. Prior to appointment at OSU, Chapman served as the associate director of bands at Atlantic University, where he founded the athletic bands program and Sy Band. From 2002-2005 he was the graduate assistant director for the Universi Washington band program and prior to that served as the director of b Foothill High School in Henderson, Nevada. Originally from Columbu Chapman holds a bachelor's degree in music from The Ohio State Universi master's degree in music from the University of Nevada, Las Vegas, a candidate for the doctorate of musical arts degree from the University of W ton. Chapman has studied conducting with Richard Blatti, Thomas Leslie, Takayoshi "Tad" Suzuki, and T Salzman, and is a sought-after clinician, adjudicator, and conductor. He has worked with bands regionally nationally, and was a contributing author to *A Composer's Insight: Thoughts, Analysis and Commentary on Con Masterpieces for Wind Band*, a series of books on contemporary wind band composers for Meredith Publications, a subsidiary of the Hal Leonard Corporation. An honorary member of the Kappa Kappa Honorary Band Fraternity where he serves as the Co-Governor of the Western District, Chapman is honorary member of the Tau Beta Sigma honorary band sorority. His other affiliations include the Colle Directors National Association, Oregon Band Directors Association, Music Educators National Confer and Oregon Music Educators Conference.



Dr. Robert Brudvig is an instructor in the OSU music department, where he coordinates all percussion activities and teaches music theory, and maintains a busy performing career. Brudvig has performed with the Tucson Symphony, Oregon Symphony, Portland Opera, Arizona Opera, Oregon Coast Music Festival, Ernest Bloch Music Festival and Cascade Music Festival. Brudvig has toured Japan and the United States with "Starfire," a trio of two harps and percussion based in Tucson, Arizona. He also enjoys performing in a flute and marimba duo with his wife. Brudvig holds a doctor of musical arts degree from the University of Arizona, a master's degree from Portland State University, and a bachelor's degree from Oregon State University.



Dr. Brad Townsend directs the OSU Marching Band, as well as the athletic bands that serve men's and women's basketball, volleyball, and gymnastic events, and teaches courses in music education. He received his D.Ed. and B.S. from The Pennsylvania State University and his M.ME. from the University of Illinois. Prior to coming to OSU, he was a faculty member at Temple University in Philadelphia, where he served as Director of Athletic Bands and Assistant Director of Bands. He has had a wealth of experience as a high school and college band director, and has conducted and music directed many high school, college, and community theater productions as well as played piano in numerous pit orchestras. Townsend enjoys being involved with production and acting for mid-Valley community theater.



James Douglass served as Oregon State University's Director of Bands from 1968 – 1999. During that time he directed the OSU Symphonic Band and the OSU Marching Band as well as other athletic bands. Douglass has appeared as adjudicator, guest conductor, band clinician, and trumpet soloist at colleges and high schools in Europe, Canada, Taiwan, the Philippines, and the U.S. During his tenure at OSU, he conducted or produced more than 140 football half-time shows in Corvallis and at numerous away games. Highlights during his career include the OSU Marching Band's performances in 1973 and 1978 at Oakland Raiders games, and at the Mirage Bowl in Tokyo, Japan. Douglass organized and led several international performances and good will tours by the OSU Symphonic Band, including tript toTaiwan and Costa Rica. He is the founder of the Northwest Band Camp, which serves 450 middle school students each summer.

Robyn Chapman, who is originally from Las Vegas, Nevada**,** completed a bachelor of music education degree from the University of Nevada, Las Vegas in the spring of 1998. She is currently a candidate for a master of arts in interdisciplinary studies degree in music education, music, and education. One of two graduate teaching assistants for the OSU Band program, Chapman works with the OSU Marching Band, Concert Band, and Symphonic Wind Ensemble, as a performer and staff member. Prior to attending OSU, she was the music specialist at the Lacomb School in Lebanon, Ore. From 2002 to 2005 she worked as a music specialist at Totem Falls Elementary School in Snohomish, WA, and prior to that served as the director of bands at Swainston Middle School in North Las Vegas and O'Callaghan Middle School in Las Vegas.

Chapman is currently serving as the CMENC Representative to the Oregon Music Educators Board of Directors. Her other affiliations include the Music Educators National Conference, Oregon Music Educators Association, Women Band Directors International, and she is an honorary member of the Kappa Kappa Psi Honorary Band Fraternity.

Concert Band Personnel Winter 2008

Flute	Lauren Harder	Junior	Housing Studies	Oakridge
	Sungin Hwang	Senior	Electrical Eng.	Seoul, South Korea
	Katherine Irvine	Senior	Computer Sci.	Vancouver, BC
	Jennifer Lee		Environmental Sci.	Portland
	Laura Murdoch	Frshman	History/Education	Banks
	Billy Richard	Freshman	Chemical Eng.	Portland
	Laura Reorowicz	Freshman	Exploratoy	Grants Pass
	Ann Varner	Senior	History	Eugene
Oboe	Jennifer Cunningham	Junior	Geology	Springfield
Clarinet	Markie Ashby	Freshman	Music Ed.	Hillsboro
	Amy Barkhurst		Animal Sci.	Myrtle Creek
	Robyn Boeke	Grad	Atmospheric Sci.	Midland, MI
	Kayla Cawfield	Freshman	UESP	Burns
	Brian Dietel	Grad	Mathematics	Longview, WA
	Marne Elmore	Sophomore	Art	Bellevue, ID
	Kelly Fitzpatrick	Freshman	Wood Sci. & Tech.	Lakeview
	Caitlin Harris	Junior	Computer Sci.	Beaverton
	Sarah Degl'Innocenti	Freshman	Psychology	Emerald Hills, CA
	Jennifer Kubus		Liberal Studies	
	Christopher Martin	Freshman	Civil Eng.	Aloha
	Jessica O'Brien	Senior	Sociology	Beverly Hills, CA
	Tania Rysko	Senior	Music Ed.	Newberg
Bass Clarinet	Jennifer Lampert	Junior	Philosophy	Hammond
	Andrew Pearson	Freshman	Chemical Eng.	Salem
	Chris Purvis		Mechanical Eng.	Eugene
Bassoon	Jessica Gifford	Freshman	Physics	Roseburg
	Colleen Paquette	Sophomore	Animal Sci.	Concord, CA
Alto Saxophone	Kris Brown	Junior	Philosophy	Bend
	Paul Dunsmoor	Freshman	Music Ed.	Klamath Falls
	Laura Harris	Freshman	Art History	Portland
	Kyle Hollis	Freshman	Mechanical Eng.	Hillsboro
	Laura Steiger	Freshman	Undeclared	Bend
	Melissa Vincent	Freshman	Undeclared	El Cerrito, CA
Tenor Saxophone	Ashley Carter	Senior	Animal Sci.	Molalla
	Kelly Clayton	Grad	Environmental Sci.	Toppenish, WA
	Rory Cronin-Hardy	Sophomore	Computer Sci.	Grants Pass
	Joseph Hayse		Business	Baker City
Bari Saxophone	Jason Luecker	Freshman	Graphic Design	Moraga, CA
	Sean McGonigal	Senior	Chemistry	Portland
Horn	Nicole Gifford	Freshman	Civil Eng.	Roseburg
	Melissa A. Haskin	Sophomore	Economics	Grants Pass
	Nathan Moore	Sophomore	Nuclear Eng.	Gaston
	Matthew Steele		Music Ed.	Redmond
	Phoebe Wuitschick		Music Ed.	Salem

Trumpet	Jeff Cary	Freshman	Civil Eng.	Gresham
	Daniel Heinlein	Senior	Computer Eng.	Hermann, MO
	Ryan Landyn	Sophomore	Botany/Women Stu.	Portland
	Naomi Sprague	Freshman	Pre-Pharmacy	Minneapolis, MN
	Kazuki Tanaka	Freshman	Business	Corvallis
	Nick Webster	Senior	Music Ed.	Weiser, ID
	Evan Wicks		Psychology	Reedsport
	Thomas Wright	Junior	Mechanical Eng.	Eugene
Trombone	Eric Back	Sophomore	Human Dev/Fam Sci.	Salem
	Gabe Carrick	Junior	Chemistry	Medford
	Rory Fifield	Senior	General Sci.	Sherwood
	Daniel Gruss	Sophomore	Physics	Butte, MT
	Linnaea Schall	Freshman	Natural Resource Ed.	Portland
	Andrew Sowles	Sophomore	Pre-Pharmacy	Canby
Baritone	Robyn Chapman	Grad	Music Ed.	Las Vegas, NV
	Stacy Ryan	Grad	Music Ed.	Salem
Tuba	Dick Chowning	Freshman	Computer Sci.	Seal Rock
	Kendra Keady	Junior	Nuclear Eng.	Whiskey Hill
	Graysen Squeochs	Grad	Water Resource Sci.	Toppenish, WA
Percussion	Megan Ilg	Sophomore	Music Ed./Chemistry Ed.	Beaverton
	Emily Lindgren	Senior	Music Ed.	Troutdale
	Alex Murillo	Sophomore	Music Ed.	Salt Lake City, UT
	Anthony Quevedo	Freshman	Mechanical Eng.	San Francisco, CA
	Nicole Wilson	Sophomore	Music Ed.	Pendleton

All proceeds from tonight's concert will help fund the Symphonic Wind Ensemble's trip to New York, NY to perform at Carnegie Hall on June 1st at 8:30 p.m. If you would like to make a contribution to this tour, please make checks payable to the **Oregon State University Foundation,** with ***SWE New York Tour*** in the memo line and mail to:

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	Robert Pawlowski	Senior	Electrical Eng.	Aloha
	Kazuki Tanaka	Freshman	Business	Corvallis
	Nick Webster	Senior	Music Ed.	Weiser, ID
Trombone	Orin Clark	Junior	Music	St. Helens
	Amanda Herbert	Senior	Music Ed.	Springfield
	Naomi Jeffries	Freshman	Music Ed.	Oregon City
Bass Trombone	Bryan Pawlowski	Freshman	Computer Sci.	Aloha
Euphonium	Matthew Deboodt	Senior	Speech Comm.	Prineville
	Stacy Ryan	Grad	Music Ed.	Salem
Tuba	Andrew Levin	Junior	History	Davis, CA
	Noah Robinson-McKay	Senior	LA	Sheridan
String Bass	Carl Egbert	Senior	Music Ed.	Corvallis
Piano	Mona Phan	Sophomore	Biochem.	Milwaukie
Percussion	Alex Dunigan	Junior	Music Ed.	Lebanon
	Branden Hansen	Senior	Music Ed.	Junction City
	Cassie Kolb	Freshman	Music Ed.	Salem
	Alex Murillo	Sophomore	Music Ed.	Salt Lake City, UT
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The Oregon State University Department of Music
and Associated Students of Oregon State University
proudly present

To Carnegie Hall!

The OSU Bands Spring Concert

The OSU Wind Ensemble
Directed by Dr. Christopher C. Chapman

The OSU Symphonic Band
Directed by Dr. Brad Townsend

The OSU Concert Band
Directed by Dr. Robert Brudvig
Stacy Ryan, Graduate Assistant Conductor

7:30 p.m.
Tuesday, May 13, 2008
LaSells Stewart Center
OSU Campus • Corvallis, Oregon

Oregon State
UNIVERSITY

College of Liberal Arts

To Carnegie Hall!

Tuesday, May 13, 2008
7:30 p.m.

The Oregon State University Concert Band
Dr. Robert Brudvig, conductor

Hi-Fi.....Ted Mesang (1902-1967)

Rushmore.....A. Reed (1921-2005)

El Caballero.....Roger Cichy (1956)

The Syncopated Clock.....Leroy Anderson (1908-1975)
Stacy Ryan, conductor

The Oregon State University Symphonic Band
Dr. Brad Townsend, conductor

English Folk Song Suite.....Ralph Vaughan Williams (1872-1958)
I. March – "Seventeen Come Sunday"
II. Intermezzo – "My Bonny Boy"
III. March – "Folk Songs from Somerset"

On a Hymnsong of Philip Bliss.....David Holsinger (b. 1945)

Fairest of the Fair.....John Philip Sousa (1854-1932)

The Oregon State University Wind Ensemble
Dr. Christopher C. Chapman, conductor

Two Celebratory Fanfares for Six Trumpets.....David Dzubay (b. 1964)
Movement II

Ra!..... David Dzubay (b. 1964)

Three Vespers.....Sergei Rachmaninoff (1873-1943)
arr. Timothy Salzman
Movement III: Bogoroditsye Devo, Raduisya (Rejoice, O Virgin)

Concerto for Percussion and Wind Ensemble.....Gregory Youtz (b. 1956)
"The Five Changes"
Dr. Robert Brudvig, soloist
World Premiere

Wake Me Up for the Great Jubilee.....George Frederick McKay (1899-1970)
Dr. Brad Townsend, conductor

Gusto el Sabor.....Michael Coolen (b. 1946)
World Premiere

Give Us This Day.....David Maslanka (b. 1943)
Movement II

Program Notes

Hi-Fi Concert March

Ted Mesang came to Oregon State College in the fall of 1949 as assistant professor of music and director of bands. He was promoted to associate professor in 1957 and professor in 1964. During his career at Oregon State, Mesang directed the marching and concert bands, advised the basketball pep band, and taught music education courses. He published over 250 musical compositions and was a member of ASCAP, the American Society of Composers, Authors and Publishers. Mesang died October 26, 1967 following a marching band rehearsal.

Rushmore

A brooding, mystic opening, representing, perhaps, the four great faces carved in stone gazing over the plains of America, introduces a broad melodic line that is meant to symbolize the inner strength and calm majesty represented by these four great Americans as guardians of our tradition and faith in the freedom of man. As this theme is developed, rising ever higher in the band's registers, echoes of the opening fanfares enter, leading to a combination of this theme together with "America, the Beautiful", and bringing the work to a close in all the majesty and colors of which the modern concert band or wind ensemble is capable.

El Caballero

In a ¾ time signature, *El Caballero* relies on various subdivisions of each measure for rhythmic vitality. Common in ¾ time are three beats per bar, but Cichy forces the division of two (2-dotted quarter notes) which is commonly alternated with the division of three. To increase the musical interest of these two divisions of a ¾ measure, Cichy often layers both at the same time. This is obvious when the melody or a fragment of the melody might emphasize a measure division of three in some form, but the accompaniment figures emphasize a division of two and vice versa. The variations and combinations of the rhythms created are the perpetuating factors in the piece.

The work is written in three sections, the first having a fast agitated tempo, the second section much slower and more lyrical and about half as fast as the first. The final section is written in a rhythmically active but quasi-majestic style. The piece concludes with a short return to the opening section. The rhythmic variety of the measure subdivisions are contained in all three sections.

The Syncopated Clock

The Syncopated Clock was composed in 1945 while Leroy Anderson was assigned as a translator for Military Intelligence at the Pentagon in the waning years of World War II and given its premiere with the composer conducting at a concert by the Boston Pops. Shortly, thereafter WCBS in New York City began using *The Syncopated Clock* as the theme for its "Late Show" and used it for over 25 years.

The music of Leroy Anderson is firmly entrenched in American popular culture. A composer of distinctive and delightful miniatures, his best-known works include *Sleigh Ride, The Syncopated Clock* and *Blue Tango.* He wrote nearly all his pieces originally for orchestra, and then transcribed most of them himself for band and often for other groups of instruments as well. This year celebrates Leroy Anderson's Centennial year. Orchestras throughout the world are planning tribute concerts for the 100th anniversary of Anderson's birthday on June 29, 2008.

English Folk Song Suite

Written in 1923, the *English Folk Song Suite* is one of English composer Ralph Vaughan Williams's most famous works for military band. The piece has also been arranged for full orchestra and brass band by Vaughan Williams' student Gordon Jacob. The suite consists of three movements: March, Intermezzo and another March, all of which are subtitled with English folk song names.

Ralph Vaughan Williams established a new nationalist style based on English folk traditions. He studied at Cambridge with Wood and at Royal College of Music with Parry and Stanford. In 1895 he established a lifelong friendship with Gustav Holst. He further studied with Bruch in Berlin (1897) and Ravel in Paris (1908).

On a Hymnsong of Philip Bliss

On a Hymnsong of Philip Bliss is based on the 1876 Philip Bliss-Horatio Spafford hymn, "It is well with my soul." This setting states the tune two times; the first statement is shared by brass and woodwinds, the second as a majestic brass chorale.

The history behind "It is well with my soul" begins with its author, Horatio Spafford, who wrote the original poem in 1873, after the loss of his three daughters at sea. Upon news of the tragedy, Spafford immediately embarked for England. Informed of Spafford's plight, the captain summoned Horatio to the deck as they passed the spot where the ship carrying his daughters went down. "Sir, here is where your girls are sleeping," the captain told Spafford. As he stood on the deck, struck with grief, he began to write a poem remembering his daughters and expressing his faith in God. In 1876, Philip Bliss set Spafford's poem to music.

The Fairest of the Fair

One of Sousa's favorite sayings was, "A horse, a dog, a gun, a girl and music on the side. That is my idea of heaven." *The Fairest of the Fair* was the only march Sousa composed in 1908. This march was written with a young lady in mind that Sousa saw at the Annual Boston Food Fair.

The name John Philip Sousa is almost synonymous with band music in America. Sousa showed musical aptitude at an early age; he went on to play in and eventually direct the Marine Band. Sousa also formed and toured extensively with his own band. In addition to his flair for conducting, Sousa developed a distinct flair for writing marches. He seemed instinctively to know how to compose for band instruments. His style, full of bouncing rhythms, brilliant instrumentation, and catchy tunes, earned him the name of The March King.

Two Celebratory Fanfares for Six Trumpets - Movement II

These fanfares were written in January 1995 for the Investiture of Myles Brand as President of Indiana University, held on January 19, 1995. The first performance was given by the Indiana University School of Music Herald Trumpets, conducted by Professor Edmund Cord.

Ra!

Ra! is a rather aggressive depiction of an imagined ritual of sun worship, perhaps celebrating the daily battles of Ra and Apep. There are four ideas presented in the movement: 1) a "skin dance" featuring the timpani and other percussion, 2) a declarative, unison melodic line, 3) a layered texture of pulses,

and 4) sun bursts and shines. The movement alternates abruptly between these ideas, as if following the precise dictates of a grand ceremony.

David Dzubay was born in 1964 in Minneapolis, grew up in Portland, Oregon, and earned a D.M. in Composition at Indiana University in 1991. He is currently Professor of Music at the Indiana University School of Music in Bloomington, Indiana, where he teaches composition and is Director and Conductor of the Indiana University New Music Ensemble.

Three Vespers

Though Sergei Rachmaninoff avoided affiliation with the established church, elements of its music and ritual appeared in several of his compositions, and he contributed magnificent settings of the *Divine Liturgy* (1910) and the *All-Night Vigil,* op. 37 (1915). The latter work's fifteen movements constitute a crowning achievement of the "Golden Age" of Russian Orthodox sacred choral music. The composition was influenced by a late- 19th-century movement to return Russian sacred music to a style based on traditional Russian chant and harmonization. The Vespers setting is music for a nightlong service celebrated in Russian monasteries, and on the eves of holy days, in Russian Orthodox churches.

Timothy Salzman is a Ruth Sutton Waters Endowed Professor at the University of Washington, where he serves as conductor of the UW Wind Ensemble and administers the concert band program. He also teaches students enrolled in the undergraduate and graduate instrumental conducting program.

Concerto for Percussion and Wind Ensemble "The Five Changes"

The Five Changes (Wu Hsing or Wu Xing) are the five material elements of the traditional Chinese Dao world, and the transformations that turn each into the other through natural processes over time. Traditionally, metal comes first, which produces water, which produces wood. Wood creates fire which finally produces earth. Earth once again produces metal and the cycle continues.

In the form of this piece water forms the first, self-contained section. In the next section, wood emerges and leads in an enormous crescendo to fire. The third section is a slow movement of drums representing earth which leads into the fourth section highlighting metal. This forms the climax and the coming together of all previous themes and motives, before receding into a short recapitulation of the water section.

Born in 1956, **Gregory Youtz** received his B.M. in composition from the University of Washington in 1980 and his D.M.A. in composition from the University of Michigan in 1987. A native Northwesterner, he is Professor of Music on the faculty at Pacific Lutheran University in Tacoma, Washington where he teaches composition, theory, history and courses in world music, and serves as Chair of the Chinese Studies Program. In 1992, Youtz was awarded the PLU-Burlington Northern Award for Excellence in Teaching.

Wake Me Up for the Great Jubilee

This composition is based on an old American song ("Wake, Nicodemus," by H.C. Work) from the Civil War period. In essence, as in other songs of that era, the words celebrate that future time of human

freedom which was the ideal of the period, and the story told in the song is summarized by the words "Wake me up for the Great Jubilee."

George Frederick McKay was born in Harrington, Washington. He spent his youth in Seattle, earning an undergraduate degree from the University of Washington. After graduation, he attended the Eastman School of Music, where he was part of the first graduate class in Composition. McKay returned to the University of Washington in 1927 to teach composition and music theory, a position he held until his retirement in 1968.

Gusto el Sabor

Gusto el Sabor began originally as the first movement of a composition for 1 piano with four hands. Although not an exact translation of the title in Spanish, Coolen likes to think of it as "Savor the Flavor" in English. It opens with a kind of typical Cuban salsa piano riff that leads into the first theme, which has a rhythmic pattern of 3+3+2. The composition emphasizes the "groove" of the music, rather than the strong harmonies found in much of the repertory of symphonic wind ensembles. Thus, there are interlocking motifs that are shared among the instruments, including the low brass. The form is a simple rondo, and the harmonies are straightforward, except for a few moments when some Prokofiev-inspired, whimsical/humorous licks appear for a few measures

Michael Coolen, professor of music at Oregon State University, has been composing, arranging, and publishing Latin and African music for over 30 years. He founded African/Latin marimba and percussion ensembles in the United States and in Denmark, as well as founded the steel drum ensemble, Pura Vida, in the 1990s. His works have been performed throughout the world, from the New England Conservatory of Music to Disney theme parks in the U.S. and France. At the 2006 MOJA Festival of African and Caribbean Arts in Charleston, S.C., one newspaper columnist wrote: "Noted ethno-musicologist Michael Coolen writes pretty amazing African-flavored music for a white guy."

Give Us This Day - Movement II

"The words "Give us this day" are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced "Tick Not Hanh") entitled *For a Future to be Possible.* His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music and working with people to perform music are two of those points of deep mindfulness."

"Music makes the connection to reality, and by reality I mean a true awakeness and awareness. *Give Us This Day* gives us this very moment of awakeness and aware aliveness so that we can build a future in the face of a most dangerous and difficult time."

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University with H. Owen Reed. He now lives in Missoula, Montana. David Maslanka is a member of ASCAP.

Conductors



Dr. Christopher Chapman is the director of bands for the Oregon [illegible] University Department of Music, where he conducts the Wind Ensemble, [illegible] Jazz Ensemble, teaches courses in music education and graduate an[illegible] undergraduate instrumental conducting. Prior to his appointment at OS[illegible] h[illegible] served as the associate director of bands at Florida Atlantic University, whe[illegible] founded the athletic band program and Symphony Band. From 2002-200[illegible] Chapman worked as the graduate assistant director for the Universit[illegible] o[illegible] Washington band program and before then served as the Director of Ban[illegible] Foothill High School in Henderson, Nevada. Originally from Columbus, Ohi[illegible] Chapman holds a bachelor's degree in music from The Ohio State Univers[illegible]y, master's degree in music from the University of Nevada, Las Vegas, a[illegible] doctorate of musical arts degree from the University of Washington. He has studied conducting with Richard Blatti, Thomas Leslie, Takayoshi "Tad" Suzuki, and Timothy Salzman. Chapman is a sought-after clinician, adjudicator, and conductor, and has worked with bands regionally, n[illegible] nationally. He has been a contributing author in *A Composer's Insight: Thoughts, Analysis and Comment[illegible] Contemporary Masterpieces for Wind Band*, a series of books on contemporary wind band composers for Meredit[illegible] Music Publications, a subsidiary of the Hal Leonard Corporation. He is an honorary member of the K[illegible] Kappa Psi Honorary Band Fraternity where he serves as the Co-Governor of the Western District, a[illegible] honorary member of the Tau Beta Sigma honorary band sorority. Other organizations include the Colle[illegible] Band Directors National Association, Oregon Band Directors Association, Music Educators Nat[illegible]n Conference, and Oregon Music Educators Conference.



Dr. Brad Townsend is the director of athletic bands at Oregon State University, where he directs the OSU Marching Band, as well as the athletic bands that serve men's and women's basketball, volleyball, and gymnastic events, and teaches courses in music education. He received his D.Ed. and B.S. from The Pennsylvania State University and his M.S. from the University of Illinois. Prior to coming to OSU, he was a faculty member at Temple University in Philadelphia, where he served as director of athletic bands and assistant director of bands. He has had a wealth of experience as a high school and college band director, and has conducted and music directed many high school, college, and community theater productions as well as played piano in numerous pit orchestras. Townsend enjoys being involved with production and acting for mid-Valley community theater.



Dr. Robert Brudvig is an assistant professor in the OSU music department, where he coordinates all percussion activities, teaches music theory, directs the OSU Concert Band, and maintains a busy performing career. He has performed with the Tucson Symphony, Oregon Symphony, Portland Opera, Arizona Opera, Oregon Coast Music Festival, Ernest Bloch Music Festival and Cascade Music Festival. Brudvig has toured Japan and the United States with "Starfire," a trio of two harps and percussion based in Tucson, Arizona. He also enjoys performing in a flute and marimba duo with his wife. Dr. Brudvig holds a doctor of musical arts from the University of Arizona, a master's degree from Portland State University, and a bachelor's degree from Oregon State University.

Stacy Ryan, who is originally from Salem, Oregon, completed a Bachelor of Arts degree in music from OSU in the spring of 2006. She is currently a candidate for a master of arts in interdisciplinary studies degree in music education, music, and education and is in pursuit of the Oregon Teacher License. Recently completing a term as a student teacher at Sunrise Elementary in Albany, Stacy Ryan is one of two graduate teaching assistants for OSU Bands. She works with the OSU Marching Band, Concert Band, and Wind Ensemble both as a performer and staff member.

All proceeds from tonight's concert will help fund the Wind Ensemble's trip to New York, NY to perform at Carnegie Hall on June 1st at 8:30 p.m. If you would like to make a contribution to this tour, please make checks payable to the **Oregon State University Foundation,** with ***SWE New York Tour*** in the memo line and mail to:

OSU Department of Music
Attn: Bands
101 Benton Hall
Corvallis, OR 97331

Concert Band Personnel Spring 2008

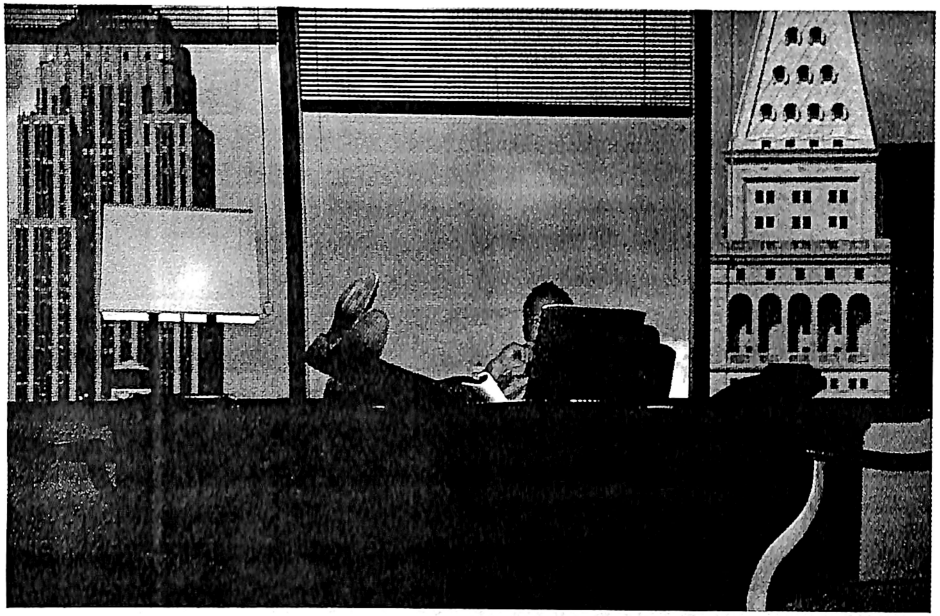
Flute	Lauren Harder	Junior	Housing Studies	Oakridge
	Lina Kim	Freshman	General Sci.	Roseburg
	Heather Larson	Senior	Rec. Resource Mgmt.	Roseburg
	Keunha Lee	Post-Bacc.	Psychology	Korea
	Laura Murdoch	Freshman	History/Education	Banks
	Billy Richard	Freshman	Chemical Eng.	Portland
	Ann Varner	Senior	History	Eugene
Oboe	Jennifer Cunningham	Junior	Geology	Springfield
	Susie Herbage	Freshman	Food Service	Gold Beach
Clarinet	Kate Brumbaugh	Senior	Pre-Vet.	Hood River
	Kayla Cawfield	Freshman	Undeclared	Burns
	Rory Cronin-Hardy	Sophomore	Business/Comp. Sci.	Grants Pass
	Brian Dietel	Grad	Mathematics	Longview, WA
	Kelly Fitzpatrick	Freshman	Wood Sci. & Tech.	Lakeview
	Caitlin Harris	Junior	Computer Sci.	Beaverton
	Adam Mah	Freshman	Comp. Eng.	Lebanon
	Jessica O'Brien	Senior	Sociology	Beverly Hills, CA
Bass Clarinet	Andrew Pearson	Freshman	Chemical Eng.	Salem
	Chris Purvis	Sophomore	Mechanical Eng.	Eugene
Bassoon	Jessica Gifford	Freshman	Physics	Roseburg
Alto Saxophone	Kyle Hollis	Freshman	Mechanical Eng.	Hillsboro
	Michael Piper	Freshman	Undeclared	Gresham
	Laura Steiger	Freshman	Undeclared	Bend
	Melissa Vincent	Freshman	Undeclared	El Cerrito, CA
Tenor Saxophone	Kelly Clayton	Grad	Environmental Sci.	Toppenish, WA
Bari Saxophone	Jason Luecker	Freshman	Graphic Design	Moraga, CA
Horn	Nicole Gifford	Freshman	Civil Eng.	Roseburg
	Nathan Moore	Sophomore	Construction Eng. Mgmt.	Gaston
	Matthew Steele	Sophomore	Music Ed.	Redmond
	Phoebe Wuitschick	Sophomore	Music Ed.	Salem
Trumpet	Jeff Goodwin	Alumni	History	Salem
	Kirstin Mahoney	Senior	Business/Education	McMinnville
	David Reese	Senior	Physics	Buckshire, ME
	Naomi Sprague	Freshman	Undeclared	Minneapolis, MN
	Evan Wicks	Senior	Psychology	Reedsport
Trombone	Eric Baek	Sophomore	Human Dev./Fam. Stud.	Salem
	Gabe Carrick	Junior	Chemistry	Medford
	Daniel Gruss	Sophomore	Physics	Butte, MT
Euphonium	Stacy Ryan	Grad	Music Ed.	Salem
	Nick Webster	Senior	Music/Civil Eng.	Weiser, ID
Tuba	Dick Chowning	Freshman	Computer Sci.	Seal Rock
	Kendra Keady	Junior	Nuclear Eng.	Whiskey Hill
	Brian Pribyl	Senior	Food Science Tech.	Philomath
	Grayson Squeochs	Grad	Water Resource Sci.	Toppenish, WA
Percussion	Matt Haide	Junior	Music Rec. & Editing	Hillsboro
	Megan Ilg	Sophomore	Music Ed./Chemistry Ed.	Beaverton
	Alex Murillo	Sophomore	Music Ed.	Salt Lake City, UT
	Nicole Wilson	Sophomore	Music Ed.	Pendleton

Symphonic Band Personnel Spring 2008

Piccolo	Morgan Golding	Sophomore	Marine Biology	Brookings
Flute	Melissa Jensen-Morgan	Senior	Mechanical Eng.	Albany
	Jennifer Lee		Environmental Sci.	Portland
	Heather van Swaay	Sophomore	Housing Studies	Hood River
Clarinet	Rory Cronin-Hardy	Sophomore	Business/ MIS	Grants Pass
	Sarah Degl'Innocenti	Freshman	Psychology	Redwood City, CA
	Kathleen Eide	Grad	Mollecular/Cellular Bio.	Corvallis
	Krista Hall	Freshman	Business Administration	Albany
	Adam Mah	Freshman	Comp. Eng.	Lebanon
Bass Clarinet	Kate Brumbaugh	Senior	Pre-Vet.	Hood River
Bassoon	Colleen Paquette	Sophomore	Animal Sci.	Concord, CA
	Alanna Wong	Junior	Zoology	Lakewood, WA
Alto Saxophone	Christy Baggett	Freshman	Zoology/Pre-Vet.	Salem
	Paul Dunsmoor	Freshman	Music Ed.	Klamath Falls
	Jessica Ice	Sophomore	Undeclared	Grants Pass
	Melissa Vincent	Freshman	Undeclared	El Cerrito, CA
Tenor Saxophone	Ashley Carter	Senior	Animal Sci.	Molalla
	Joseph Hayse	Sophomore	Business Administration	Baker City
Bari Saxophone	Kelsey Quinn	Sophomore	Biology/Education	Klamath Falls
Horn	Nicole Gifford	Freshman	Pre-Civil Eng.	Roseburg
	Matthew Steele	Sophomore	Music Ed.	Redmond
	Sharon Sternadel	Grad	Math	Philomath
	Phoebe Wuitschick	Sophomore	Music Ed.	Salem
Trumpet	Jeff Cary	Freshman	Civil Eng.	Gresham
	Robyn Chapman	Grad	Music Ed.	Las Vegas, NV
	Chris Sept	Sophomore	Asian Studies	Portland
	Matt Swenson	Sophomore	Music	Tangent
	Rob Turkisher	LBCC	Music	Corvallis
Trombone	Eric Baek	Sophomore	Human Dev./Fam. Sci.	Salem
	Michael Beilstein	Junior	Music	Corvallis
Euphonium	Orin Clark	Junior	Music	St. Helens
	Ian Hunnicut	Sophomore	Mechanical Eng.	Klamath Falls
	Nick Webster	Senior	Music/Civil Eng.	Weiser, ID
Tuba	Brian Pribyl	Senior	Food Science Tech.	Philomath
	Tony Smith	Freshman	General Sci./Pre-Ed.	Portland
Percussion	Matthew Drager	Freshman	Mechanical Eng.	Albany
	Max Douglas	Freshman	Music	Portland
	Megan Ilg	Sophomore	Music Ed./Chemistry Ed.	Beaverton
	Alex Murillo	Sophomore	Music Ed.	Salt Lake City, UT
	Katrina Nera	Senior	Gen. Sci./Pre-Phys. Ther.	Troutdale
	Joe Seus	Junior	Business	Medford

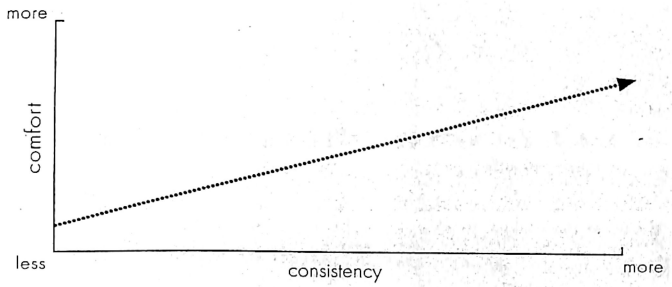
Wind Ensemble Personnel 2007-2008

Piccolo	Erin Gentry	Junior	Music Ed.	Virginia Beach, VA
Flute	Ning Chuang	Junior	Music	Taipei, Taiwan
	Emily DeMoe	Grad	Music Ed.	Eugene
	Emma Fraser	Junior	Fish./Wildlife	Bandon
	Rachel Knotts	Senior	Math/Psych.	Salem
Oboe	Alexandra Case	Senior	Psychology	Portland
	Sara Holden	Freshman	Exercise Sci.	Gresham
English Horn	Anna Seitz	Grad	Music Ed.	Corvallis
Bassoon	Brian Fuchs	Freshman	Chemical Eng.	West Linn
	Jordan Lucke	Freshman	Mechanical Eng.	Seattle, WA
	David Wodtke	Guest artist	N/A	Salt Lake City, UT
Eb Clarinet	Karena Dokken	Junior	Mechanical Eng.	Salem
Bb Clarinet	Sara Gardner	Junior	Biology	Marion
	Lauren Harry	Freshman	Music/Pre-Phar.	Beaverton
	Kelsey O'Sullivan	Freshman	Bio-Eng.	Woodinville, WA
	Susan Puckett	Senior	Microbiology	Eugene
	Tania Rysko	Senior	Music Ed.	Newberg
	Kaylee Schmidt	Freshman	Electrical Eng.	Salem
Bass Clarinet	Kate Brumbaugh	Senior	Pre-vet	Hood River
	Christopher Martin	Freshman	Civil Eng.	Aloha
Alto Saxophone	Nathan Boal	Guest artist	N/A	Corvallis
	Sean Hunter	Sophomore	Mechanical Eng.	Corvallis
Tenor Saxophone	Heath Placek	Freshman	Music/Anthro.	Newberg
Bari Saxophone	Megan Ilg	Sophomore	Music Ed./Chem. Ed.	Beaverton
Horn	Amanda Bluhm	Senior	Music/German	Corvallis
	Robyn Chapman	Grad	Music Ed.	Las Vegas, NV
	Richard Holton	Freshman	Chemistry	Salem
	Nathan Meininger	Sophomore	Chemical Eng.	Tigard
Trumpet	Evan Coleman	Junior	Math	Beaverton
	Joseph Crop	Junior	ECE	Hillsboro
	Katherine Jones	Senior	Biochem.	Hillsboro
	Robert Pawlowski	Senior	Electrical Eng.	Aloha
	Kazuki Tanaka	Freshman	Business	Corvallis
	Nick Webster	Senior	Music/ Civil Eng.	Weiser, ID
Trombone	Orin Clark	Junior	Music	St. Helens
	Naomi Jeffries	Freshman	Music Ed.	Oregon City
	Amanda Paul	Senior	Music Ed.	Springfield
Bass Trombone	Bryan Pawlowski	Freshman	Computer Sci.	Aloha
Euphonium	Matthew Deboodt	Senior	Speech Comm.	Prineville
	Stacy Ryan	Grad	Music Ed.	Salem
Tuba	Andrew Levin	Junior	History	Davis, CA
	Noah Robinson-McKay	Senior	LA	Sheridan
String Bass	Carl Egbert	Senior	Music Ed.	Corvallis
Piano	Mona Phan	Sophomore	Biochem.	Milwaukie
Percussion	Alex Dunigan	Junior	Music Ed.	Lebanon
	Branden Hansen	Senior	Music Ed.	Junction City
	Cassie Kolb	Freshman	Music Ed.	Salem
	Alex Murillo	Sophomore	Music Ed.	Salt Lake City, UT
	David Schwarm	Sophomore	Music Ed.	Myrtle Point
	Nicole Wilson	Sophomore	Music Ed.	Pendleton



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EXCELLENCE IN EDUCATION SERIES

OREGON STATE UNIVERSITY SYMPHONIC WIND ENSEMBLE
CHRISTOPHER C. CHAPMAN, *Conductor*

A Celebration of Composers from the Pacific Northwest

DAVID DZUBAY	Two Celebratory Fanfares for Six Trumpets Movement II
DAVID DZUBAY	"Ra!"
RACHMANINOFF Arr. TIMOTHY SALZMAN	Three Vespers III. Bogoroditsye Devo, Raduisya (Rejoice, O Virgin)
GREGORY YOUTZ	Concerto for Percussion and Wind Ensemble ("The Five Changes") *(World Premiere)* ROBERT BRUDVIG, *Percussion*
GEORGE FREDERICK MCKAY	"Wake Me Up for the Great Jubilee" BRADLEY G. TOWNSEND, *Guest Conductor*
MICHAEL COOLEN	"Gusto el Sabor" *(World Premiere)*
DAVID MASLANKA	*Give Us This Day* Movement II

Intermission

Program continued

PLEASE SWITCH OFF YOUR CELL PHONES AND OTHER ELECTRONIC DEVICES.

UNIVERSITY OF NORTH FLORIDA WIND ENSEMBLE
GORDON R. BROCK, *Conductor*

FRANK TICHELI	"Wild Nights!"
TCHAIKOVSKY Arr. LEONARD B. SMITH Text by L.A. MEY	"None but the Lonely Heart," Op. 6, No. 6 (*Nyet tolka tot kto znal*) KRZYSZTOF BIERNACKI, *Baritone* RANDALL TINNIN, *Guest Conductor*
F. PAOLO TOSTI Arr. LEONARD B. SMITH Text by F. RIZZELLI	"Addio!" (Goodbye!) KRZYSZTOF BIERNACKI, *Baritone* RANDALL TINNIN, *Guest Conductor*
LUIGI BASSI Arr. LOUIS PHILIPPE LAURENDEAU Ed. R. MARK ROGERS	Concert Fantasia on Motives from Verdi's *Rigoletto* GUY YEHUDA, *Clarinet*
MICHAEL DAUGHERTY	"Raise the Roof" for Timpani and Symphonic Band CASEY DODD, *Timpani*

Notes ON THE PROGRAM

DAVID DZUBAY Movement II from Two Celebratory Fanfares for Six Trumpets and "Ra!"

Born October 4, 1964, in Minneapolis, Minnesota

David Dzubay grew up in Portland, Oregon, and earned a D.M. in composition at Indiana University in 1991. He is currently professor of music at the Indiana University School of Music in Bloomington, Indiana, where he teaches composition and is director and conductor of the Indiana University New Music Ensemble.

Two Celebratory Fanfares for Six Trumpets was written in January 1995 for the investiture of Myles Brand as president of Indiana University. The first performance was given by the Indiana University School of Music Herald Trumpets, conducted by Professor Edmund Cord.

The sun god Ra was the most important god of the ancient Egyptians. Born anew each day, Ra journeyed across the sky in a boat crewed by many other gods. During the day, Ra would do battle with his chief enemy, a serpent named Apep, usually emerging victorious, though on stormy days or during an eclipse, the Egyptians believed that Apep had won and swallowed the sun. "Ra!" is a rather aggressive depiction of an imagined ritual of sun worship, perhaps celebrating the daily battles of Ra and Apep. There are four ideas presented in this work: 1) a "skin dance" featuring the timpani and other percussion, 2) a declarative, unison melodic line, 3) a layered texture of pulses, and 4) sun bursts and shines. The movement alternates abruptly between these ideas as if following the precise dictates of a grand ceremony.

SERGEI RACHMANINOFF (Arr. Timothy Salzman) Movement III from Three Vespers: Bogoroditsye Devo, Raduisya (Rejoice, O Virgin)

Born April 1, 1873, Novgorod, Russia; Died March 28, 1943, in Beverly Hills, California

Though Sergei Rachmaninoff avoided affiliation with the established church, elements of its music and ritual appeared in several of his compositions, and he contributed magnificent settings of the *Divine Liturgy* (1910) and the *All-Night Vigil*, Op. 37 (1915). The latter work's 15 movements constitute a crowning achievement of the Golden Age of Russian Orthodox sacred choral music. The composition was influenced by a late 19th-century movement to return Russian sacred music to a style based on traditional Russian chant and harmonization. The Vespers setting is music for a nightlong service celebrated in Russian monasteries, and on the eves of holy days, in Russian Orthodox churches.

Movement III does not contain chant per se, but uses chant-like melodic formulas with simple yet expansive harmonic textures. It is perhaps the most widely-known hymn from Rachmaninoff's cycle and beautifully captures both the gentle simplicity of the angelic greeting given Mary and the awe-struck glorification of her response to God.

Arranger Timothy Salzman is a Ruth Sutton Waters Endowed Professor at the University of Washington, where he serves as conductor of the UW Wind Ensemble and administers the concert band program. He also teaches students enrolled in the undergraduate and graduate instrumental conducting program.

GREGORY YOUTZ Concerto for Percussion and Wind Ensemble ("The Five Changes") *(World Premiere)*

Born 1956

Gregory Youtz received his B.M. in composition from the University of Washington in 1980 and his D.M.A. in composition from the University of Michigan in 1987. A native Northwesterner, he is professor of music on the faculty at Pacific Lutheran University in Tacoma, Washington, where he

teaches composition, theory, history, and world music, and serves as chair of the Chinese Studies Program. In 1992 Youtz was awarded the PLU-Burlington Northern Award for Excellence in Teaching.

"The Five Changes" (*Wu Hsing* or *Wu Xing*) are the five material elements of the traditional Chinese Daoist world and the transformations that turn each into the other through natural processes over time.

In this piece, water forms the first, self-contained section. In the next section, wood emerges and leads in an enormous *crescendo* to fire. The third section is a slow movement of drums representing earth which leads into the fourth section highlighting metal. This forms the climax and the coming together of all previous themes and motives, before receding into a short recapitulation of the water section.

GEORGE FREDERICK MCKAY "Wake Me Up for the Great Jubilee"

Born June 11, 1899, in Harrington, Washington; Died October 4, 1970, in Stateline, Nevada

George Frederick McKay spent his youth in Seattle, earning an undergraduate degree from the University of Washington. After graduation, he attended the Eastman School of Music, where he was part of the first graduate class in composition.

This composition is based on an old American song ("Wake, Nicodemus" by H.C. Work) from the Civil War period. As in other songs of that era, the words celebrate the future time of human freedom, which was the ideal of the period. The story told in the song is summarized by the words "Wake me up for the Great Jubilee."

MICHAEL COOLEN "Gusto el Sabor" *(World Premiere)*

Born 1946

Michael Coolen has been composing, arranging, and publishing Latin and African music for over 30 years. He founded African/Latin marimba and percussion ensembles in the United States and in Denmark and the steel drum ensemble, Pura Vida, in the 1990s.

The composer says: "'Gusto el Sabor' began originally as the first movement of a composition for one piano with four hands. Although not an exact translation of the title in Spanish, I like to think of it as 'Savor the Flavor' in English. It opens with a kind of typical Cuban salsa piano riff that leads into the first theme, which has a rhythmic pattern of 3+3+2. The composition emphasizes the groove of the music, rather than the strong harmonies found in much of the repertory of symphonic wind ensembles. Thus, there are interlocking motifs that are shared among the instruments, including the low brass. The form is a simple rondo, and the harmonies are straightforward, except for a few moments when some Prokofiev-inspired, whimsical/humorous licks appear for a few measures."

DAVID MASLANKA Movement II from *Give Us This Day*

Born August 30, 1943, in New Bedford, Massachusetts

David Maslanka studied composition with Joseph Wood at the Oberlin College Conservatory. He spent a year at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University with H. Owen Reed. He now lives in Missoula, Montana.

He wrote: "The words 'Give us this day' are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced 'Tick Not Hanh') entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music and working with people to perform music are two of those points of deep mindfulness. Music makes the connection to reality, and by reality I mean a true awakeness and awareness. *Give Us This Day* gives us this very moment of awakeness and aware aliveness so that we can build a future in the face of a most dangerous and difficult time."

FRANK TICHELI "Wild Nights!"

Born January 21, 1958, in Monroe, Louisiana

Frank Ticheli's music has been described as being "optimistic and thoughtful" (*The Los Angeles Times*) and "lean and muscular" (*The New York Times*). In 1991, Ticheli joined the faculty of the University of Southern California's Thornton School of Music where he is professor of composition.

Frank Ticheli received his doctoral and master's degrees in composition from the University of Michigan. His works are published by Manhattan Beach, Helicon, Hinshaw, and Encore Music and are recorded on the labels of Albany, Clarion, Klavier, Koch International, and Mark Records.

Inspired by Emily Dickinson's poem of the same name, "Wild Nights!" is replete with the carefree joy captured in that work. Ticheli employs constantly shifting moods and characters driven by jazz-like rhythmic motives and a pervasive cavalier attitude. One never knows what might come next, and Ticheli's acute sense of rhythmic enterprise accentuates the raw spontaneity of this exciting work. Composed in 2007, "Wild Nights!" was commissioned by the California Band Directors Association in celebration of their 50th anniversary.

PYOTR ILYICH TCHAIKOVSKY (Arr. Leonard B. Smith, text by L.A. Mey) "None but the Lonely Heart," Op. 6, No. 6 (*Nyet tolka tot kto znal*)

Born May 7, 1840, in Votkinsk, Russia; Died November 6, 1893, in St. Petersburg, Russia

The text for this piece is as follows:

Only one who knows loneliness
Can understand my suffering and
how I am tormented.
I look into the distance...I have no
strength, my eyes grow dim...
He who knew and loved me is far away!
Only the one who knows loneliness
Can understand my suffering and
how I am tormented.
My heart is burning...
One who knows loneliness
Can understand my suffering and
how I am tormented.

FRANCESCO PAOLO TOSTI (Arr. Leonard B. Smith, Text by Francesco Rizzelli) "Addio!" (Good-Bye!)

Born April 9, 1846, in Ortona, Italy; Died December 2, 1916, in Rome, Italy

The text for this piece is as follows:

Falling leaf and fading tree,
Lines of white in a sullen sea,
Shadows rising on you and me;
Shadows rising on you and me.

The swallows are making them ready
to fly,
Wheeling out on a windy sky.
Good-bye, summer! Good-bye,
good-bye,
Good-bye summer, good-bye.

Hush! A voice from the far away!
"Listen and learn" it seems to say,
"All the tomorrows shall be as today,
All the tomorrows shall be as today."

What are we waiting for? Oh! My heart!
Kiss me straight on the brows! And part!
Again! Again my heart!
A pleading look, a stifled cry,
Good-bye forever! Good-bye forever,
Good-bye, good-bye!

LUIGI BASSI (Arr. Louis Philippe Laurendeau, Ed. R. Mark Rogers) Concert Fantasia on Motives from Verdi's *Rigoletto*

Born 1833; Died 1871

Giuseppe Verdi, a name synonymous with Italian opera, whose genius for dramatic, lyric, and tragic stage music made him a favorite of so many devoted opera fans, was born on October 10, 1813, at Le Roncole in the Duchy of Parma. His first opera, *Oberto, conte di San Bonifacio*, was completed in 1838 and subsequently submitted for performance at La Scala. Following its successful performance in 1839, Verdi was commissioned to write more operas, and his career began to flourish.

As one of his most successful operas, *Rigoletto* was premiered at the *Teatro La Fenice* in Venice on March 11, 1851. Roughly based on Victor Hugo's drama *La Roi s'amuse*, it brought Verdi lasting fame. Luigi Bassi adapted a medley of main themes from *Rigoletto* in 1863 into a fantasia for two clarinets and piano. Subsequently, Louis Philippe Laurendeau, one of Carl Fischer's more prolific composers and arrangers from the beginning of 20th century, arranged Bassi's *Concert Fantasia* for clarinet and band. Much later, R. Mark Rogers edited the band version employed for this evening's performance.

MICHAEL DAUGHERTY "Raise the Roof" for Timpani and Symphonic Band

Born April 28, 1954, in Cedar Rapids, Iowa

Michael Daugherty is one of the most performed and commissioned American composers of his generation. Daugherty came to international attention when his *Metropolis Symphony* (1988–93), a tribute to the *Superman* comics, was performed in 1995 at Carnegie Hall by conductor David Zinman and the Baltimore Symphony Orchestra and subsequently recorded for Argo/Decca.

Daugherty is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. He studied music composition at North Texas State University (1972–76) and the Manhattan School of Music (1976–78), and computer music at Pierre Boulez' IRCAM in Paris (1979–80). Daugherty received his doctorate in composition from Yale University in 1986. During this time he also collaborated with jazz arranger Gil Evans in New York and pursued further studies with composer György Ligeti in Hamburg, Germany (1982–84). After teaching music composition from 1986–1991 at the Oberlin Conservatory of Music, in 1991 Daugherty joined the School of Music at the University of Michigan (Ann Arbor), where he is currently professor of composition.

Michael Daugherty describes "Raise the Roof" as follows: "'Raise the Roof' brings the timpani into the foreground and gives the timpanist the rare opportunity to play long expressive melodies, and a *tour de force* cadenza. I incorporate a wide variety of timpani performance techniques: extensive use of foot pedals for melodic tuning of the drums, placement of a cymbal upside down on the head of the lowest drum to play *glissandi* rolls, and striking the drums with regular mallets, wire brushes, maraca sticks, and even bare hands.

'Raise the Roof' is in the form of a double variation. The first theme of the double variation, played initially by the tuba, is presented in various timbral and rhythmic guises such as a 'guaguanco.' The second theme of the double variation, first heard in the flutes and then the timpani, is reminiscent of a medieval plain chant. The two themes are passed around in canons and fugues and other permutations throughout the ensemble to create elaborate patterns, as in a gothic cathedral. 'Raise the Roof' rises toward a *crescendo* of polyrhythm and dynamic contrasts, allowing the timpani and the symphonic band to create a grand acoustic construction. 'Raise the Roof' for Timpani and Symphonic Band, composed in 2007, was commissioned by the University of Michigan Symphony Band, Michael Haithcock, conductor."

THE Artists

OREGON STATE UNIVERSITY WIND ENSEMBLE

Founded in 1890, the band program at **Oregon State University** has become a thriving musical ensemble on the main campus in Corvallis, Oregon. The **Wind Ensemble** is the university's premiere concert ensemble. It has performed at state and national conferences for the College Band Directors National Association and Music Educators National Conference. It hosts band competitions featuring both high school and middle school bands from around the Pacific Northwest. Because this ensemble plays challenging wind band music of many eras, its members are chosen by audition only and contain the finest instrumentalists on the campus of Oregon State University.

CHRISTOPHER C. CHAPMAN, *Conductor*

Christopher Chapman is the acting director of bands at Oregon State University, where he conducts the Wind Ensemble and Jazz Ensemble, teaches courses in music education and graduate and undergraduate instrumental conducting. Originally from Columbus, Ohio, Mr. Chapman recently completed his doctor of musical arts degree at the University of Washington in Seattle. His dissertation is titled,"An Investigation of Current Instruction Practices for the Undergraduate Instrumental Conducting Student Concerning Left Hand Technique and Facial Gestures." He also holds a master's degree in music from the University of Nevada, Las Vegas, and a bachelor's degree in music from Ohio State University. He has studied conducting with Richard Blatti, Thomas



Leslie, Takayoshi "Tad" Suzuki, and Timothy Salzman. A sought-after clinician, adjudicator, and conductor, Mr. Chapman has worked with bands regionally and nationally. He lives in Albany, Oregon, with his wife and daughter.

ROBERT BRUDVIG, *Percussion*

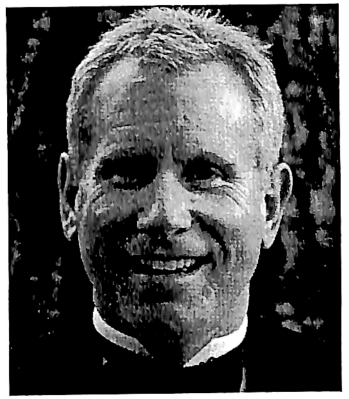
Robert Brudvig coordinates percussion activities, teaches music theory, and directs the Concert Band at Oregon State University, while maintaining a busy performing career. He has performed with the Tucson Symphony, Oregon Symphony, Portland Opera, Arizona Opera, Oregon Coast Music Festival, Ernest Bloch Music Festival and Cascade Music Festival. He has toured Japan and the United States with Starfire, a trio of two harps and percussion based in Tucson, Arizona. He also enjoys performing in a flute and marimba duo with his wife. He holds a D.M.A. from the University of Arizona,



a master's degree from Portland State University, and a bachelor's degree from Oregon State University.

BRADLEY G. TOWNSEND, *Guest Conductor*

Bradley G. Townsend directs the Oregon State University Marching Band, as well as the athletic bands that serve men's and women's basketball, volleyball, and gymnastic events, and teaches courses in music education. He received his D.Ed. and B.S. from Pennsylvania State University and his M.M.E. from the University of Illinois. Prior to coming to OSU, he was a faculty member at Temple University in Philadelphia, where he served as director of athletic bands and assistant director of bands. He has had a wealth of experience as a high school and college band director and has conducted many high school, college, and community theater productions as well as played



piano in numerous pit orchestras. Mr. Townsend enjoys being involved with production and acting for Mid-Valley Community Theater.

UNIVERSITY OF NORTH FLORIDA WIND ENSEMBLE

The **University of North Florida Wind Ensemble** is composed of approximately 45 of the most outstanding woodwind, brass, and percussion players at the University. Dedicated to promoting and performing the finest in traditional and contemporary wind literature, this new ensemble has already established